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MUSICAL ORNAMENTATION

(PART I.)

BY

EDWARD DANNREUTHER.

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PART I.

FROM DIRUTA TO J. S. BACH

PART II.

FROM C. PH. E. BACH TO THE PRESENT.

" Nur an Beispielen, Beispielen und wiederum Beispielen ist etwas klar zu machen und schliesslich etwas zu erlernen."

(WAGNER, 1879.)

(Only by example, by example and yet again by example can any thing be made clear and thoroughly learnt.)

" Il n'y a pas de détail inutile en philologie. Un texte médiocre apprend souvent autant qu'un chef-d'œuvre. Telle particularité, qui semble d'abord insignifiante, peut devenir plus tard un élément fondamental pour la solution des problèmes importants."

(ERNEST RENAN.)

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INTRODUCTION.

THE materials for this little book on Musical Ornamentation are arranged in *quasi*-chronological order. Thus they serve for a general survey as well as for a special study of ornaments. Care has been taken to make each detail intelligible. But there are so many details, and the subject is so full of seeming contradiction, that the explanations and modifying comments of a competent master may be required, if anything practically worth having is to be derived from some of the information given.

Up to Beethoven, many important points in the execution of music were matters of tradition. Tempo, for instance; pitch, in vocal music *a capella;* gradations of *piano* and *forte;* the way to play accompaniments from a figured bass; "Diminutions," "Divisions," and the way to render certain embellishments in both vocal and instrumental music; all were left, more or less, to the discretion of the executants.

Questions of taste and style have ever been decided by an appeal to tradition and the example of approved singers and players; a sufficient appeal no doubt, so long as it is made by one generation of artists to the practice of their immediate forefathers, but rather vague and puzzling after the lapse of a century or so.

In the case of practical musicians there has always been a tendency to deviate from once accepted traditions; and even when they are theoretically followed, they are frequently found to be incomplete or perverted.

Hence the importance of a historical survey and a comparison of materials. If, by dint of studying the various kinds of ornaments and embellishments at first hand, we are fortunate enough to attain some measure of success in tracing the links from one phase of expression to another, much is gained. We may thus arrive at a better notion of technique in times past, may be brought into closer sympathy with the instincts of older composers for time and tone, and may hope to reach something like a correct execution of their music.

No one will care to advocate the revival of a host of obsolete curlicues and twirligigs, or the resuscitation of a habit of improvising facile *variantes* or running into division. Divisions and graces have had their day and have served their purpose. They are interesting, however, and *we ought at least to understand them.*

But we shall not understand them from the usual instruction books, because the writers, both old and comparatively new, have taken more pains to show up what they deem bad practice and hold to be reprehensible, than to expound what they believe to be good and right, and to teach it by clear precept and example.*

The books contain an abundance of so-called "Explanations" concerning the execution of graces, and a deplorable paucity of special examples—examples in which the signs for graces are given together with the context, and the execution is written out in full.

The tables of signs and explanations, which a little before and during the eighteenth century formed the usual adjuncts to printed copies of Pièces de Clavecin, Lessons for the Harpsichord, &c., are difficult to deal with owing to their discrepancy and their occasional and apparently arbitrary substitution of one sign for another.

If one attempts to apply the explanation of an ornament given by this or that composer to contemporary music or even to music of his own, a number of puzzling questions as to practice arise, towards which the tables, just because they are tables—that is to say, abstracts—fail to furnish a sufficient answer. Some such questions are: Is the ornament diatonic, or does it require an accidental? Does it fall on the beat of the main note, as usual, or can it be meant to precede the main note? Is it quick or slow? If slow, in what relation does it stand to the main note—what proportion of the main note does it occupy? Which has the stress—the ornament or the main note? If the ornament has

* Tosi, the singing master, for instance, and many more.

the stress, then which part of the ornament? The directions given in the various tutors are often copious, and consistent enough *per se;* but one author contradicts another. In the end, the student is forced to the conclusion that practice was somewhat lax throughout—no matter what was taught, or who taught it—and that satisfactory answers to particular questions can only be got by historical comparison. If there is any kind of law at all, it is "case law."

As to Division, and especially the *impromptu* expansions and variations which come under that head in the vocal airs, the viol, cembalo, and flute solos of the seventeenth and eighteenth centuries, we fortunately possess a few completely recorded specimens—the Adagios from the first six Violin Solos of Corelli (Op. 5), the "Double de Rossignol" of Franc. Couperin,* the Agrémens and Doubles to the Sarabandes in J. S. Bach's Suites, certain florid arias of Handel, his Air with five Doubles (D minor) in the third set of harpsichord lessons, and the Adagio in F which opens his second Suite. Pieces such as the slow movements of the Concertos for the Flute, which Quantz wrote for Frederic the Great, and the collections of vocal divisions contained in Burney's History are also good examples, showing the important part division played in the execution of solo music during a considerable number of years.

The tables and specimens given in due order below present interesting material for tracing the gradual differentiation of ornaments proper, as expressed by signs, from the endless variety of divisions. Beginning with Claudio Merulo in Italy, and Byrde, Bull, and Gibbons in England, this process will be found to be practically complete in the time of Bach and Handel, when divisions are, for the most part, written out in full and incorporated in the text, and a variety of signs remain to express the ornaments.

* * * * * * * *

Some accurate knowledge of the manifold and various stenographic signs for ornaments—graces, groppi, tremoli, tremblemens, agrémens, manieren—is indispensable to the student. True, the signs and the quaint things they stand for are already in part obsolete, and are tending to disappear more and more completely as time goes on; but several of them still occur in daily practice, and the entire number cannot be ignored, *were it only for the fact that Sebastian Bach makes extensive use of so many.* Let any player, who is not fully conversant with Bach, try to render the Prelude in C sharp minor (Preludes and Fugues, Part II.). He will find the ornaments indicated in almost every bar a source of doubt and difficulty. They form an integral part of the master's design, and it is impossible to play the piece without them. Yet not only in this instance, but in very many important instrumental pieces by Bach, players are confronted with a series of puzzles of the like nature.

It is, therefore, chiefly with a view to illustrate J. S. Bach's ways by reference to the practice antecedent to and contemporary with him, that the numerous details which constitute the first part of this study of ornaments have been gathered and grouped. In the second part an attempt is made to trace the use, partial perversion, and gradual disuse of Bach's ornaments up to the present day.

* * * * * * * *

It would be idle to inquire where, when, or by whom any particular sort of musical grace or ornament was first introduced. Like local peculiarities of accent and pronunciation, such things arise whenever people sing and play upon instruments. They are improvised by one person, imitated by another, until they become common property, and rules are laid down for their execution; then a process of more or less conscious selection and rejection takes place; and, in the end, some rapid shorthand character is devised or borrowed to record the best of them.

Many indications of the presence of conventional ornaments have been found in mediæval vocal music, both ecclesiastical and secular. In church music the grace notes, improvised and interpolated by the singers, gave rise to the so-called *contrapunctus a mente*, and in due course to florid counterpoint and divisions. In secular songs, the Graces (one grows fond of the quaint old English term) appear as short additions to the tune—little trills, beats, inflections of the voice, and the like. Early in the sixteenth century they are of frequent occurrence in instrumental music too. The pipers and violists, the lutenists, organists, and players upon *stromenti da penna* (virginals, spinetti, clavicembali), one and all make extensive use of them.

The attempts of early instrumentalists to

* Edit. Brahms, III., p. 242.

introduce changes into their versions of popular tunes and their transcriptions of contrapuntal vocal music, led to what was called Diminution—the beginning of Figuration. In Diminution, the melodic outlines are preserved, whilst the main notes of a subject are changed into notes of shorter duration; and the divergence between divisions on the one hand and graces on the other has hardly begun. The early attempts at diminution in Italy are usually no more than a conglomerate of rather clumsy graces; though, so early as 1593, Diruta tried to establish a distinction between certain diminutions, consisting of little turns and runs, which he calls "Groppi," and certain others consisting of shakes of greater or less duration, which he calls "Tremoli."

With some of the organists of the sixteenth and seventeenth centuries the art, or rather the trick of diminution was nothing else than an easy method of replacing the long notes of a piece of vocal music by groups of short notes or diatonic runs ("Minuti"), by the insertion of little shakes, turns, and appoggiature ("Groppi," "Tremoli," "Accenti"), by syncopation (also sometimes called "Accenti"), and by the use of dotted quavers or crotchets followed by shorter quavers or semiquavers ("Clamationi"—"pricked crotchets"). In Germany this process was known as "organisiren," "colorieren" (to furbish up for the organ, to colour). From Paumann to Woltz, *circa* 1571-1617, German organists "coloured" everything in a dull mechanical fashion. The colour was nothing but poor descant* indiscriminately applied to all the parts of a piece, for the sake of a busy instrumental effect.† Diminution in the hands of French organists may be studied in Attaignant's publications (Paris, 1530, and later). The process is identical with that of the Italians and Germans; perhaps a little more reticent than the former, a little more tasteful than the latter. In Spain and Portugal vocal pieces set out in diminution for the organ were known as "Glosas."‡ The favourite "Glosas" and "Alcados" (from alcar, v.n., to flatter; v.a., to alloy) consisted of the introduction of groups of three or six notes—equivalent to our turn, mordent, and transient shake—or of some bits of florid counterpoint tastefully applied.

To the great and comparatively very early group of English composers and virginal players, Byrde, Bull, Orlando Gibbons,* Peter Phillips (*circa* 1600), &c., belongs the credit of having first made really artistic use of Diminution, or *Division*, as they called it. In their hands division takes the form of variations on popular tunes—the tune being given to the treble, after the fashion of lutenists—an innovation at that time, when tunes employed as *canto fermo* were usually allotted to the tenor. These English variations are akin to the "Differencias" of the Spaniards and the "Partite sopra l' aria" of the Italians.

Whether composing variations or merely preludizing, the English masters run into division abundantly—even riotously. Like the Italians, Merulo and the two Gabrielis, they take the trouble to write out their long trills in full, or at least to indicate them with so many notes that there can be no doubt as to when and where a rather short or a prolonged shake is meant. Elaborate ornaments—the quaint "double-relish," the "elevation," for instance—are also carefully written out, note for note; but for the simpler graces, such as short shakes, mordents, beats (short appoggiature from below or above), and the slur or slide, they employ *a stenographic sign*—which amounts to no more than one or two little slanting lines drawn through the stem of the note, and of which the latter is the form most frequently met with. Such signs occur in the Fitzwilliam Virginal Book, in Benjamin Cosen's MS. Virginal Book (Her Majesty's Library, Buckingham Palace)—the single line rather oftener than the double—and in other old English MSS. of virginal music.

These signs are, so far as the writer is aware, the earliest instances of a species of stenography employed to indicate ornaments in music for keyed instruments. Their probable significance is discussed in the chapter on the Parthenia.

The English masters thus make division the groundwork, and use graces as true embellishments. It must, however, be said that they

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*Descant, *dis-cantus*, a double song, diverse song, originally a sort of improvised counterpoint.

† Examples in A. G. Ritter's "Zur Geschichte des Orgelspiels." Vol. II.

‡ Good specimens in the "Obras de Musica" of the Spaniard Antonio de Cabeçon (1500-1566), and the "Flores de Musica" (1626) of the Portuguese Padre Manoel Rodrigues Coelho.

* The pieces by Byrde and Bull in the Parthenia appear to have been written not later than 1591.

distribute their graces in rather an indiscriminate fashion, often indicating them profusely as pertaining to the inner parts, and in places where it is difficult to make out how they can have played any sort of grace without a sense of incongruity.

For a considerable time after Byrde, Bull, and Gibbons, musical publications abroad contain divisions and ornaments elaborately written out, side by side with graces indicated by a few simple signs. Such is the case, for instance, in Frescobaldi's works (*circa* 1608-1635-45), where certain short trills are marked t. and tr., whilst everything else is fully written out; and the same method of notation is found in the works of his pupil Froberger, who died 1667.

About 1650 a number of rather complex ornaments begin to take something like a permanent form. At the same time, the use of various and more elaborate signs to express them, together with a steadily growing subtlety of interpretation is found to be rapidly on the increase. In 1659 Christopher Simpson, author of the "Division Violist," a capable musician and writer, acknowledges himself so much bewildered by the multitude of signs that, with regard to "shaked graces," he had recourse to his friend, "the ever famous Charles Colman, Doctor in Musick" (a harpsichord player), for the trustworthy "Explication" he thought himself bound to give.

Simpson's and Colman's tables have thirteen signs in all—six for "smooth Graces," seven for "shaked Graces"; Matthew Lock's "Melothesia," 1673, contains five only; Purcell's "Lessons for the Harpsichord or Spinnett" (a posthumous publication, 1696), nine; Thomas Mace's "Musick's Monument," 1676, no less than fifteen, "which we most commonly use upon the lute."

In the matter of ornamentation the influence of early English, French, German, and Italian lute players upon cembalists, and even organists, is abundantly evident. Lute players, professional and amateur, went to the French Court from England, came to the English Court from France. The lute was the gentleman's instrument *par excellence*, as the virginal was that of the ladies. Gentlemen travelling for their pleasure often carried lute and lute book with them.* French lute music was sometimes transcribed from lute tablature to staff notation, and published for the clavecin. No instance of the contrary has come to light; but as late as 1717 the designation "choses lutées" is used by François Couperin to express the notion of pieces in which the chords are played arpeggio, or else rhythmically divided or "broken," lute fashion. It is reported that about 1650-1660 Froberger, organist and cembalist, when on his way back to Germany from Rome, went to Paris with the avowed object of watching the style and taste of the French lutenists, the "Gaultiers."*

With the French clavecinists and organists of the time of Louis XIV.—Henri Dumont, 1610-1684; Chambonnières, 1620-1670; Louis Couperin, 1630-1665; Hardelle, who died before 1680; André Raison, *circa* 1688; Le Begue, 1630-1702; D'Anglebert, *circa* 1689—the process of selection and specification from among a multitude of graces and glosses, diminutions and divisions, goes on apace. In their publications or in their MSS., which form the basis of later publications, everything that pertains to division is incorporated in the text, and the numerous and choice ornaments which they, as the heads of a school, approve of, are indicated by those signs with many of which we are still familiar.†

In the hands of the next generation of clavecinists, during the reign of Louis XV., the ornate French style attains its fullest development. It may be studied in the Pièces de Clavecin of François Couperin (1668-1733);‡ the Suites of Dieupart, some features of which J. S. Bach thought worthy of imitation;§ the Pièces and "Concerts en Trio" of Rameau, &c., and its method is clearly set forth in the

* *Vide* the correspondence of Huyghens.

* The name of *Gaultier*, in Paris, stood for lutenist generally, like that of *Bach*, in Thuringia, for organist, cembalist, and musician all round.

† It is the task of a historian of musical notation, an expert in the methods of philology, to trace the origin and development of the stenographic signs for graces. Herr Oscar Fleischer, in his capital essay on Denis Gaultier, has started on the right tack.

‡ An admirable and accurate reprint edited by Brahms and Chrysander. Four books. London.

§ Charles Dieupart will have to be counted among the many obscure sources of Bach. That Bach was acquainted with the Suites of Dieupart is shown by Spitta (*see* Mr. Fuller Maitland's English translation, p. 202, I.). The amount of his indebtedness is here stated (post, under Dieupart). It is evident that Bach made a close study of several movements, transcribed, imitated, and, according to his wont, vastly improved upon them.

classical school of French harpsichord playing—Couperin's "L'Art de toucher le Clavecin," 1717.

It was from this distinguished school of Chambonnières and the Couperins that J. S. Bach got his signs.

The things expressed by the French stenographic characters are of course much older than the characters themselves, and probably reached Bach from all parts of Europe—from the English virginal players and composers of the Parthenia through Sweelinck of Amsterdam and some of his many disciples, Buxtehude of Lübeck, Bruhns of Husum, Scheidt of Halle, and Reinken of Hamburg—from Frescobaldi in Rome through his pupils Froberger and Franz Tunder, who became organist at Lübeck—through the South German organist and cembalist George Muffat, who spent six years in Paris in Lully's time—from Pachelbel, organist at Nürnberg—from friends and colleagues whom Bach heard and admired in his youth, such as George Böhm, organist at Lüneburg, and Johann Gottfried Walther, organist at Weimar—from the older members of his own family—and even from Faustina Hasse and the vocalists of the Italian Opera at Dresden

However this may be, it is certain that Bach's use of signs is mainly based on French models. When teaching the "Manieren"* to his infant son Friedemann (1720), Bach designated them by a queer conglomeration of Italian and French names, qualified by German adjectives.

The German names for the French signs, as set forth in C. Ph. Emanuel Bach's "Versuch ueber die wahre Art das Clavier zu spielen" (Essay on the true way of playing the Clavier), 1753, are still in use. They have the merit of being simple and definite, and for that reason deserve to be adopted.†

In the matter of "Manieren," C. Ph. E. Bach also follows in the wake of the French masters, whom he praises for their accuracy, neatness, and good taste. But his view embraces a far more extensive field than Couperin's, and he goes into many subtle details, of which Couperin apparently had no notion. By the aid of numerous examples, he explains all the signs separately, and adds sundry complications of his own. His book represents the high-water mark of the "clavier"* before the advent of the pianoforte. The chapters on "Manieren" have therefore been translated, and are given *in extenso* (Part ii., section 1).

C. Ph. E. Bach is admitted to be the leading representative of the German school of "clavier" playing. None the less it would be a mistake to accept him as the sole guide to his father's works, even in the matter of graces, of which he makes so great a specialty. He does not profess to be a guide to any man's practice other than his own; and though he speaks reverently of his "blessed father" (mein seliger Vater) and quotes his words as those of a "great man," he quotes them simply to enforce his own views.

The practice of J. S. Bach cannot be traced without constant reference to the works of his predecessors and the contemporaries of his early days. At the time of his death, 1750, musicians did not feel the value of his example as we now feel it, and few were aware of more than one side of his genius. Few really followed and continued in his ways as a practical organist and clavier-player, still less as a composer for keyed instruments; and nobody thought of analyzing his style as an executant or of recording his precepts as a teacher. His sons and disciples started each on some by-way of his own and strove to develop some specialty. Accordingly, none of that remarkable cluster of instruction books which appeared soon after Bach's decease can be taken as adequately representing him, though for the most part they emanate directly from the circle of his pupils and friends.

Three of these books, which are contemporary with C. Ph. E. Bach's "Versuch," and cover the same ground as regards ornaments, may be

* The German term for graces, from *manus* = hand.

† As has been done in the excellent articles, "Vorschlag," "Vorhalt," "Doppelschlag" (turn), "Nachschlag," &c., by Professor Franklin Taylor in Grove's Dictionary of Music.

* Before and after J. S. Bach German musicians applied the term *clavier* in a general way to all instruments with a keyboard—viz., to the clavichord, the clavier proper from which came the square pianoforte, as well as to the harpsichord, to the spinet, virginal, clavecin, clavicembalo, Flügel, from which came the modern Grand. Bach even includes elaborate pieces for the organ in his "clavier-uebung" (clavier practice). As to the construction and mechanism of the old instruments of the clavier tribe, consult Mr. A. J. Hipkins's articles, all at first hand and perfectly reliable, in Grove's Dictionary.

mentioned here: Fr. Wilh. Marpurg's "Die Kunst das Clavier zu spielen" (1750), Joachim Quantz's "Versuch einer Anweisung die Flöte traversiere zu spielen" (1752), and Leopold Mozart's "Gründliche Violinschule" (1756). Even a fourth, D. G. Türk's "Klavierschule," which is comparatively late (1789), deserves notice, although it is little more than a recapitulation and expansion of C. Ph. E. Bach's teaching; it forms, however, a convenient link between the old "clavier" and the new "forte-piano."

* * * * * * * *

The great number and variety of graces and conventional divisions constantly employed by the Italian vocalists and violists, the French and German lutenists, clavecinists, and organists of the sixteenth, seventeenth, and the first half of the eighteenth century, is only superficially accounted for by a reference to the prevailing taste of the times for elaborate and courtly finery, or an allusion to the poverty of tone and other supposed defects of the fashionable instruments—the lute and the harpsichord.

From a musician's point of view, divisions and graces are part and parcel of musical speech—elements of style, having a common origin. The explanation of their rapid development lies in our instinct for variety and in the delight which variety gives. This is obvious enough. But how shall we assign the cause of their minute specialization, and of so many rules being laid down for their proper use and application?

With a group of poets the vocabulary may increase whilst the range of simile, comparison, and image widens, until a need is felt for concentration and a more careful choice of words. So, with a school of composers, the tendency of divisions and graces to luxuriate and run riot may bring about a desire for some check. It would seem that the curbing and regulating influence which, in the end, got the upper hand of random ornamentation, was developed in thorough bass—the harmonic system with its figured *continuo*. In early days, in secular songs as well as in solo music for the lute, &c., the use of graces was permitted without much regard to regularity of time or any special rate of speed, and the instinct of executants could be trusted to secure an acceptable result. But when, in the course of the seventeenth century, a change from the contrapuntal to the harmonic method of treatment became more and more marked—when pieces of music came to be founded on some simple well balanced series of fundamental harmonies—it was felt that divisions and ornaments ought to chime exactly with the rhythmic movement of the bass. Expert harmonists among composers were thus induced to determine the exact position—the "seat," as they called it—of each grace, and to show by some sign what sort of grace was best for a particular note in a particular position.*

On the other hand, most vocal and many instrumental *virtuosi* chose to insert divisions and graces whenever and wherever they thought fit. They prided themselves on their apparently *impromptu* performances of such "fioriture," and strongly inclined towards *tempo rubato*. In this connection, more and more frequently, cases arose when composers found it worth while to prevent vagaries and to describe the ornaments in small notes (grace notes) or to define the signs for such ornaments by means of a table.

J. S. Bach went further than this. Not only did he accept the highly specialized signs and the practice of writing "les agrémens" in full, but, finding that the license of executants was still an impediment, he chose to incorporate many of the ordinary ornaments and virtually to embody them in his text. Minute examination discloses that he generally did this when graces occur in a position where a lax habit might have tempted an executant to misapply them, to put them in the wrong place as to time, to take them too quick or too slow, or to introduce dubious accidentals.

Thus, in a roundabout way it has come to pass that certain traditional ornaments fully written out form a *by no means inconsiderable part of J. S. Bach's figuration*. In the mature works of Bach's two greatest successors, Beethoven and Wagner, the instinct for a grand style has led to the almost total extinction of the graces as such, and to the

* The intermittent and uncertain practice of composers in this respect is the cause of the elaborate discussions and directions in the instruction books of Quantz and C. Ph. E. Bach, regarding the conditions under which it may or may not be proper to apply a particular sort of grace.

absorption even of some of the simplest of them—witness the very frequent occurrence of the common turn, broadly written out and fused with the context in Wagner's Tristan and Meistersinger.

Many a curious fact or inference with regard to the true origin of certain things, or the connection of one thing with another has come to light. For instance: the Italian "Partite sopra l' aria" of Frescobaldi's time prove identical with the earlier English variations and divisions of the Parthenia. It would appear that the rather absurdly so-called cyclical forms before the sonata—the Suite and Partita—arose from the practice of lute players. Lutenists, who were in the habit of playing from the book—"a livre ouvert"—found it convenient to copy pieces in the same key one after another, so that they might be in a position to play several pieces in succession without having to stop and fumble the leaves, or to *re-tune the open bass strings of the lute*. This is the true origin of the "ordres des pièces," "suites des pièces," &c. The juxtaposition of the movements, with a view to contrast and pleasant sequence, is a later affair.

In the comments to the quotations from Caccini's "Nuove Musiche" it is shown that the *tempo rubato* probably originated in the *Monody* (*circa* 1600), when the divisions and graces of the vocal part were sung, for the sake of expression, with certain deviations from the steady progress of the bass.

The fact that time signatures—

$$\mathfrak{C} \,\|\, C \,|\, \mathfrak{C} \,|\, \mathfrak{D} \,\|\, \tfrac{3}{1}\ \tfrac{3}{2}\ \tfrac{3}{4}\ \tfrac{6}{4} \,\|\, \tfrac{2}{1}\ \tfrac{2}{2}\ \tfrac{4}{4} \,\|\, \text{&c.}$$

in the seventeenth century, and probably all along, were meant—besides their usual significance—to suggest the *speed* of the units of time—that is, *tempo* in the modern sense, as we would now write Largo $\frac{3}{2}$—is clearly brought out in Frescobaldi's preface to his "Capricci, Canzone, and Recercari" (1624) and in Purcell's lessons (1696).

By way of analogy to this, it would appear from Diruta (before 1593) that in his time the clumsy old fingering for keyed instruments had some connection with stress, accent, phrasing: "*Good* fingers" are to play *good* notes—*i.e.*, those that have the stress; "*bad* fingers," *bad* notes—those that have it not. And there is a survival of this sort of thing, not only in Frescobaldi, where one might expect to find it, but as late as Couperin (1717).*

* See the discussion of the old method of fingering and the corollaries in the chapter on Diruta.

The peculiar disposition of early Italian organs,* and their light touch compared with German organs, explains how the organists in Italy came so readily to fall into division and to cultivate a taste for little trills and *fioriture*. A clever organ builder, like Attegnati of Brescia, produced an instrument easier to manipulate; and in the hands of ingenious players the result was the *Toccata*.†

Elaborate ornaments are sometimes discovered in the alto or tenor parts of old pieces written out note for note—imbedded in the text, as it were—and conveying to the eye, if not to the ear, an impression of intolerable cacophony. Yet such bits are readily intelligible and can be played in a satisfactory manner, if only the player realises that he is dealing with a "grace." Compare the remarkable case of the obsolete ornament called the "double-relish," which occurs twice over in Orlando Gibbons' Pavana, "The Lord of Salisbury," Parthenia, No. XVIII. Modern editors of the Parthenia thought such passages corrupt and tried conjectural emendations; but, the grace notes being allowed for, the harmonic succession will be found correct and according to rule (see p. 22).

One other point demands notice. The musicians of the sixteenth and seventeenth centuries, with whom our task begins, were brought up on the ecclesiastical scales—the modes. With the rise of the opera and the growth of instrumental music, thorough-bass, to some extent, replaced counterpoint, and the modern major and minor scales made their way rapidly. Yet, up to the time of Bach and later, melodies written in the modes formed the theme of many a fine piece—witness some of Bach's Chorales and Choral-Vorspiele.

It is natural, therefore, that the feeling of Bach's predecessors and contemporaries should incline towards *diatonic* progressions generally and, in the case of ornaments, towards diatonic changing notes. This being so, it ceases to be a matter for surprise and dubious shaking of the head when we find so many instances of ornaments fully written

* See the specification of one of the organs at St. Mark's, Venice, *circa* 1580, p. 55, and the directions for registration with regard to the various modes, p. 56.

† There is a good parallel in the tone and touch of the Viennese pianofortes in Mozart's time and the ornate playing of Hummel, Czerny, and the rest of the so-called brilliant school of pianists.

out, in which the changing notes in shakes, mordents, and turns are simply diatonic. The modern ear is inclined to demand accidentals in places where their insertion would be an anachronism and a blunder. Organists will remember the case of the two mordents, on the fifth B, with which the theme of Bach's Fugue in E minor (No. III. of the first set of Six Preludes and Fugues for the Organ)* begins. The accessory note belonging to these mordents is meant to be the diatonic fourth, A—*not* A sharp. To say that the accessory note ought to be a semitone so as to chime with the semitone which arises when the mordent is applied to the answer beginning on the tonic E, is irrelevant. Ornaments *qua* ornaments were diatonic before and in Bach's time, and they must be so interpreted. Besides, cases of the fifth changing with the fourth are by no means rare, even in the very *subjects* of Bach's Fugues. Compare the diatonic turn on the fifth fully written out and persistently kept up all the way through in the subject of the Fugue in C sharp major (Preludes and Fugues, Part I.), or the mordent on the fifth, also written out, with which the subject of the Fugue in C major (Part II.) opens.

A few words may be added as to matter and arrangement.

The leading authorities are presented in something like historical sequence before J. S. Bach and contemporary with him. With regard to the voice, the chapters headed Caccini and Tosi should be consulted. With regard to instruments—organ and harpsichord—those on Diruta, who, as the author of the first good instruction book, stands for Claudio Merulo, Andrea and Giovanni Gabrieli, as well as for the composers of the Parthenia and for Sweelinck; on Frescobaldi, who stands for his disciple Froberger, and indirectly for George Muffat and Pachelbel; on Chambonnières, D'Anglebert, François Couperin, and Rameau, who represent the French school; on Domenico Scarlatti, Purcell, Handel, and C. Ph. E. Bach. For the lute, see the chapters headed Mersenne, Gaultier, Mace; for the viol, Christopher Simpson, Corelli, and Geminiani. Around and by the side of these authorities are grouped the lesser luminaries, such as Quantz the flautist, the amateurs and clever connoisseurs Matheson, Marpurg, Jean Jaques Rousseau, the garrulous clavier pedagogue Türk. The true centrepiece is, of course, J. S. Bach, who appears to embrace the whole and to include everybody and everything.

The words and notes of the quotations, with few and insignificant exceptions, are at first hand, and may be taken for the originals of which they are an exact reproduction. Though not always literal the translations will be found substantially accurate. The succession of tables with comments is intended to set forth the various ornaments with their signs together with each master's interpretation of his own signs. Every temptation to abbreviate, condense, or systematise has been avoided. Systemisation would involve so much suppression of minute differences and so much fusion of matter which does not naturally cohere that it would produce a false impression. All authentic tables of graces are, therefore, given *in extenso*, and no effort has been made to lessen the amount of repetition which a complete reproduction of the originals involves. A few of the tables are the result of compilation by the writer. Others, like the table in Mace's treatise on the lute, "Musick's Monument," II., which exists only in tablature, have been deciphered and explained according to the author's intentions. The familiar G and F clefs have been adopted, and occasionally the hooks of isolated notes have been drawn together.

It is hoped that the signs occurring in any master's works will be readily understood by a glance at the table and explications bearing his name or the name of the leading contemporary to whose school he belongs, and that in the light of the accompanying comments the application of the ornaments signified will be less uncertain and difficult than it has hitherto been.

Corollaries regarding technical matters more or less connected with ornamentation, such as fingering on keyed instruments, tempo, the use of accidentals, &c., are now and then discussed at some length. Æsthetical considerations, on the other hand, have been avoided as superfluous and possibly misleading. In view of the authentic materials, sifted and arranged, the reader can at any moment satisfy himself whether or not a particular phase of the subject deserves to be called good, bad, or indifferent—detestable or desirable.

Copies of the works quoted are, for the most part, in the writer's possession. Some were consulted at the British Museum, Her Majesty's

* Bach Ges., Vol. XV., p. 102.

Library, Buckingham Palace, and the Royal College of Music. Others came from the rich collection of Mr. T. W. Taphouse of Oxford, to whose kindness the writer is particularly indebted for the loan of Richard Aylward's curious MS. book of lute and harpsichord music (*circa* 1640), and, to mention, but a few out of many, for Diruta's "Transilvano," Lock's "Melothesia," Mace's "Musick's Monument," the Suites of Froberger and Dieupart. To Sir George Grove, Director of the Royal College of Music, best thanks are due for the free use of those treasures of the College Library: Dr. Burney's copy of the extremely rare first edition of the Parthenia, and the splendid volume containing the complete edition (1637) of Frescobaldi's "Toccate d'Intavolatura," "Partite diverse," &c. (*Lib.* I. and II.) The writer must also express his gratitude to Mr. Barclay Squire, musical librarian at the British Museum, to Mr. Fuller Maitland, Sir C. Hubert H. Parry, Professor Franklin Taylor, Professor Sir Walter Parratt, Mr. A. J. Hipkins, and many others, for invaluable aid in one way or another.

Explanatory remarks and music notes in brackets, such as often occur among the quotations, are additions by the writer. The dates in every instance, have been revised; but where there are so many some must be wrong. Any corrections of fact addressed to the writer, through the publishers, will be very gratefully received.

GIROLAMO DIRUTA

"*Il Transilvano*—Dialogo sopra il vero modo di sonar Organi et Instromenti da penna."—Venice. Part I. Dedication to Sigmund Battory, Prince of Transilvania, dated 1593.

A dialogue upon the true way to play the organ and quilled instruments—(virginals spinets, and the like).

I.

DIRUTA conveys his instruction in the form of a dialogue between himself and his pupil, a Transylvanian, "un Transilvano."

Transilvano.—"How is it that many organists do not succeed so well in playing upon istromenti da penna (virginals, spinetti, clavicembali) as upon the organ?"

Diruta.—"I might give many reasons, but I will state the most important only, and begin by saying that the instruments ought to be equally 'quilled,' * the touch easy, and the sound powerful enough to sustain the harmony.† The player ought to adorn his performance with *tremoli* and *accenti* (improvised changes), so that the prolonged sound which is peculiar to the organ may in a measure be reproduced. For example: if you play a breve or a semibreve on the organ the sound will continue so long as you hold down the key; but on a quilled instrument the sound will disappear before you have done with half the value of the note. It is therefore necessary to make up for this loss by vivacity and dexterity of hand; and also by lightly touching the key several times in succession (*con percuotere più volte il tasto leggiadramente*). In a word, if you want to play with taste and dexterity, study the works of Signor Claudio (*Merulo*), where you will find everything needful."

* * * * * * * * * * * * * * * * * * *

Diruta proceeds to expound the correct method of fingering, which he states to be that of his teacher, Claudio Merulo (1533—1604).

Merulo's method can be taken as representative of the Venetian school generally—Willaert, Cyprian de Rore, Andrea and Giovanni Gabrieli, Florenzio Maschera, Luzzasco Luzzaschi,—and, by implication, of the disciples of that school, the German Hans Leo Hassler, the Dutchman Sweelinck, and in all probability also of the Englishmen Byrde, Bull, Peter Phillips, and Orlando Gibbons. It comes to this: two or more parts or chords in the same hand are treated as we still treat them, allowing for a somewhat less frequent use of the thumb. But in scale passages Diruta's method, and that of all players before Seb. Bach and his sons, differs from ours. *The old virtuosi did not pass the thumb, they chose to pass the fingers over one another:* in the right hand—ascending, the third over the fourth, descending, the third over the second; in the left hand—descending, the second over the third, ascending, the third over the second.‡

Diruta distinguishes between "*note buone*," notes which have the stress, and "*note cattive*," notes which have it not. *Accented* notes to be played with the second and fourth fingers, *dite buone*, good fingers; unaccented notes with the first, third, and fifth fingers, *dite cattive*, bad fingers.

Right hand.

Left hand.

Diruta.—"You must not descend with the third and fourth fingers, because it is inconvenient; nor must you ascend with the first and second, yet many people do so, because the thumb is not fit to play the B molle (flat—black key) though it is serviceable enough upon B quadro (natural—white key). Black keys

---

* Quills jerked the strings, to excite their sound.

† Compare François Couperin, "L'art de toucher le Clavecin" (1717), p. 45:—"Il faut surtout se rendre très delicat en clavièrs; et avoir toujours un instrument bien emplumé. Je comprens cependant qu'il y a des gens à qui cela peut estre indifférent; parce qu'il's jouent également mal sur quel qu' instrument que ce soit."

‡ Jan van Eyk, in his picture of St. Caecilia at the Organ, altar of Ghent, represents the position of the hands upon the keyboard with his usual fidelity. The old mode of fingering and the position illustrate one another

are generally to be played with the 'dite buone' (good fingers). The third finger shall also play the unaccented notes which form skips ('note cattive che saltono'), such as skips of thirds, of fourths, or fifths."

These precepts as to the use of good and bad fingers taken together seem to imply that the fingering, to a certain extent, stood for phrasing, or at least *that the rules of fingering were to be applied with a view to proper accent, and that the phrasing required would suggest the fingering and vice versâ.*

"Skips of larger intervals require the following fingering":—

Salto buono (skip with the accent).
Right hand.

Salto cattivo (unaccented skip).

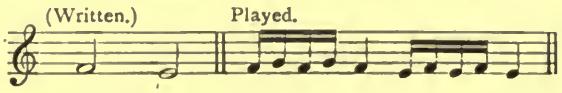
Thus the second, third, and fourth fingers, "fanno tutto la fatica," and the thumb and fifth have an easy time of it.

Nicolaus Ammerbach (one of J. S. Bach's predecessors at the "Thomas-schule," Leipzig), in his "Orgel oder Instrumental Tabulatur," 1571, has the following fingering for the scale—the thumbs being marked o and the fingers with the first three numerals:—

The queer fingering for the left hand is probably meant to apply to the scale of C. Compare *Cabezon's* directions below.

Ammerbach also describes two kinds of what he calls "Mordant":—"If the phrase *ascends*, say from E to F, E alternates with D, and F with E," thus—

If the phrase *descends*, say from F to E, F alternates with G, and E with F," thus—



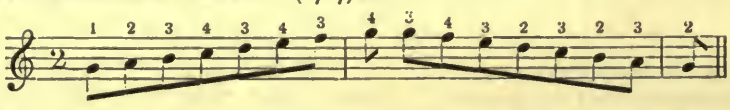
Lorenzo Penna, "Li primi Albori Musicali" (Bologna, 1656; fifth edition, Antwerp, 1690), gives directions for fingering similar to Diruta's.

Antonio de Cabezon's "Obras de Musica," edited by his son Hernando (1575-78):—"Ascending passages with the right hand are played with the third and fourth fingers; descending passages with the second and third fingers, the thumb being counted as one. The left hand, ascending, begins with the fourth finger, goes on to the thumb, then again starts with the fourth, and so on. Descending, the process is reversed."

Henry Purcell ("Lessons," published by his widow, 1696):—

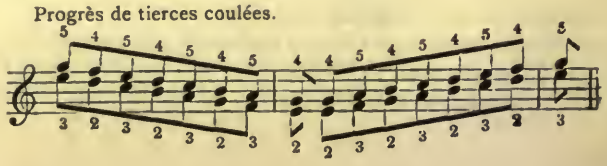
Left hand *simile*. The notation of the fingering being reversed, "your little finger is the first; so on to the fifth."

François Couperin, "L'art de toucher le Clavecin" (1717):—



Manière plus commode, pour les tons dièsés, et bemolisés.

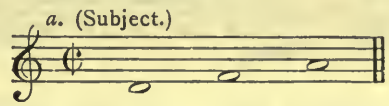
Progrès de tierces coulées.



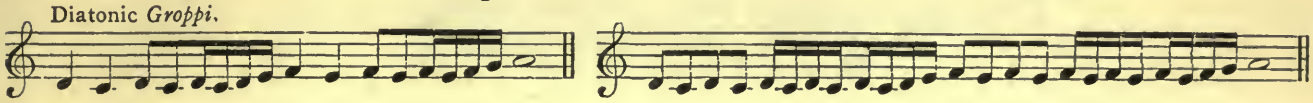
HOW TO PLAY GROPPI (*i.e.*, HOW TO IMPROVISE DIVISIONS).

Diruta.—"Groppi are played in various ways—that is, with crotchets, quavers, and semiquavers; also with semiquavers and demisemiquavers. They move diversely, ascending and descending diatonically; also with accidentals, as shown in the following examples:"—*

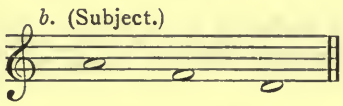
a. (Subject.)



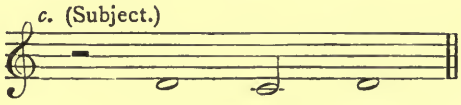
Diatonic *Groppi.*



b. (Subject.)



c. (Subject.)



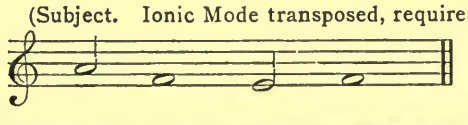
Groppi with accidentals—

(Accidentals are to be inserted at a cadence.)

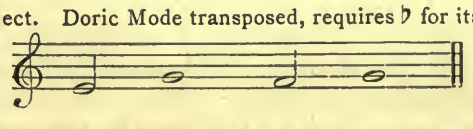
Further examples of *Groppi*—

(Subject.)

(Subject. Ionic Mode transposed, requires ♭ for fa.)



(Subject. Doric Mode transposed, requires ♭ for its minor third and ♯ for the cadence.)



* Words, notes, and accidentals in brackets are the writer's.

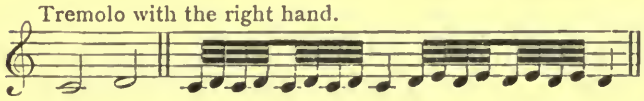
(Subject. Doric).

(Subject. Doric.)

HOW TO PLAY TREMOLI (SHAKES).

Diruta.—"You should take care to play all Tremoli lightly and with agility, and you should not perform them with the key below, as some do, but with the key above. If you have ever watched players upon the viols, the lute, &c., or players upon wind instruments, you must have seen that they accompany the main note of a Tremolo with an upper accessory note and not with a lower. The following examples of Tremoli on minims will show this":—

Tremolo with the right hand.



Tremolo with the left hand.

Transilvano.—"In this example there are eight demisemiquavers: do they constitute the Tremolo?"

Diruta.—"You must understand that if a Tremolo is to be made upon *a minim*, the Tremolo will last *only half a minim*—that is, one crotchet—as the example shows. And the same thing takes place with notes of any other value; that is to say, *the shake takes just half the value of the main note*, as you will see in the various examples which follow. Moreover, to succeed well with Tremoli, you must take care of two things: first, the value of the notes upon which Tremoli are to be made; and secondly, the very name of these ornaments—*Tremolo;* by which you will understand that sometimes the fingers are to move slowly and softly, and at other times quickly and energetically."

WHEN AND WHERE TREMOLI MAY BE INTRODUCED (A CHE TEMPO SI DEVONO FAR LI TREMOLI).

Diruta.—"First, you may introduce Tremoli at the beginning of a Ricercare, a Canzone, or any other piece of music*; also, when one hand plays several parts and the other hand one part only, then the hand which plays the single part may introduce Tremoli. Furthermore, and subject to the approval of organists, I will repeat what I have said before: If Tremoli are played gracefully, and introduced in the proper place, they are sure to improve the effect and enliven the harmony. I will now give the examples I promised: The first shall be Tremoli upon minims; the second upon crotchets; the third upon quavers. Tremoli cannot be played upon semiquavers, because they are too quick. I shall first give a subject in minims and show how Tremoli can be applied to it in two ways. Then I shall do the same with a subject in crotchets and with a subject in quavers, and I shall write out the examples for the right hand as well as for the left":—

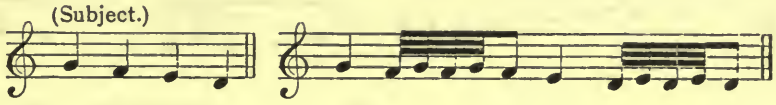
* *I.e.*, When a subject is given out by a single voice or part it may be embellished with tremoli. Compare the subject of Gibbons's Fantazia, p. 27.

Tremoli on minims, right hand—

(Subject. Doric.)

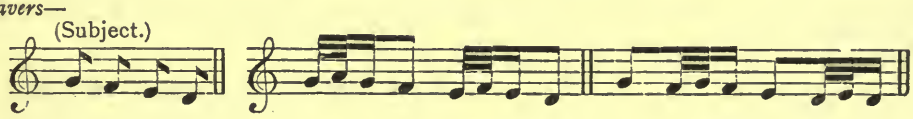
Tremoli on crotchets—

(Subject.)



Tremoli on quavers—

(Subject.)



Tremoli on minims, left hand—

(Subject. Phrygian.)

Tremoli on crotchets—

(Subject.)

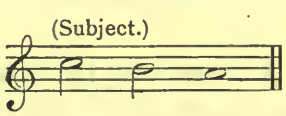
Tremoli on quavers—

(Subject.)

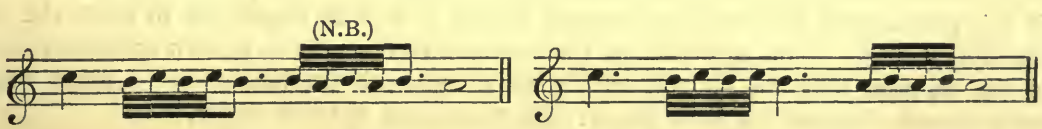
TREMOLETTI (HALF-SHAKES).

Diruta.—"Some players, particularly Signor Claudio (*Merulo*) are in the habit of introducing certain Tremoletti when the notes descend diatonically. In such cases the value of the notes suffers some change, as the following examples show":—

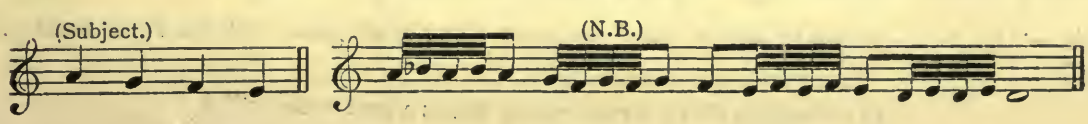
(Subject.)



(N.B.)



(Subject.)



(N.B.)

Transilvano.—"These last Tremoletti appear to me to be more difficult than the others."

Diruta.—"True—they are so for beginners; but, on the contrary, as we are talking of Tremoletti, and especially of those which Signor Claudio (*Merulo*) is in the habit of using in his 'Canzone alla Francese,' where they form the principal traits, I am bound to say that if you observe the rules for Tremoli in general, you will, in the end, find all these Tremoletti easy enough."

Examples of *Tremoletti on quavers*—

Transilvano.—"In the first example I find that the first Tremoletto falls upon an accented note, and is played with the second and third fingers of the right hand. The second Tremoletto falls upon an unaccented note, and is played with the third and fourth fingers. The third Tremoletto also falls upon an unaccented note, and is played with the middle finger. Furthermore, in the second example, I find the same—the Tremoletto of four demisemiquavers falls upon an unaccented note, and the second Tremoletto falls upon an accented one."

Diruta.—"You have understood perfectly. But I will tell you something more with regard to this matter. If you should find that you are short of fingers, seeing that you cannot finish the trait with the fingers at your disposal in the ordinary course, you must start with such fingers as will enable you to finish it conveniently. I hope the following example will show you what I mean":—

Transilvano.—"Here the first Tremoletto falls upon the accented note, and is played with the second and first fingers of the left hand. The second Tremoletto of four demisemiquavers falls upon an unaccented note, and if it is played with the third and second fingers it will be impossible to finish the trait in the ordinary way of fingering. Now, inasmuch as the syncopation compels us to turn an unaccented note into an accented one, we must take the Tremolo with a 'good' finger (il dito buono—*i.e.*, a finger which usually takes accented notes); therefore we must play it with the second and first finger."

Diruta.—"So it is, and not otherwise; and the same thing takes place with the right hand on similar occasions."

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* In the original the tie is expressed by dots in a semi-circle: ⌒

The following points demand notice here :—

Shakes, according to Diruta, take up half the value of the main note and stop upon it; they start with the main note, and they are played with the upper accessory. Like Groppi, shakes are diatonic, unless a cadence demands an accidental. But in both the first and the second examples of tremoletti (see N.B., p. 7), there is a case of the *lower* accessory note forming part of the shake; and the first example of diatonic groppi contains a *shake with the lower* diatonic accessory. Again Diruta stigmatizes shakes "with the key below" as bad practice; his examples, however, show that *mordents—i.e.*, shakes or half-shakes, with the *lower* accessory tone or semitone—were common enough in his time. Moreover, his groppi exhibit shakes which start with the upper accessory and not with the main note as he demands. This ambiguity in Diruta is representative of the vexatious question whether shakes shall start with the accessory or with the main note which persists to the present day. Here, as already stated, it is *case law*, if there is to be any law at all.

"Shakes are both slow and quick"; it follows that, in practice, the number of notes which constitute a shake was not so rigidly fixed as his examples seem to demonstrate.

With regard to "repercussion of the key," *vibrato*, Diruta unfortunately does not give examples. The treatises of Caccini and Praetorius, however, contain what is wanted, and they are of sufficiently early date to stand for the practice of Diruta's time. Repercussion is called *Trillo* in the examples from Caccini and Praetorius; it is further noticed by Tosi, and turns up again and again, under many a curious aspect, in J. S. and C. Ph. E. Bach, Mozart, Beethoven, Chopin, and Wagner.

ANDREA GABRIELI . . . 1510-1586.

CLAUDIO MERULO . . . . 1533-1604.

GIOVANNI GABRIELI . . . 1557-1612-13.

JAN PIETERS SWEELINCK. . 1561-1621.

II.

ANDREA GABRIELI.

GROPPI AND *TREMOLI* FROM "CANZON ARIOSA" (1596).

CLAUDIO MERULO.

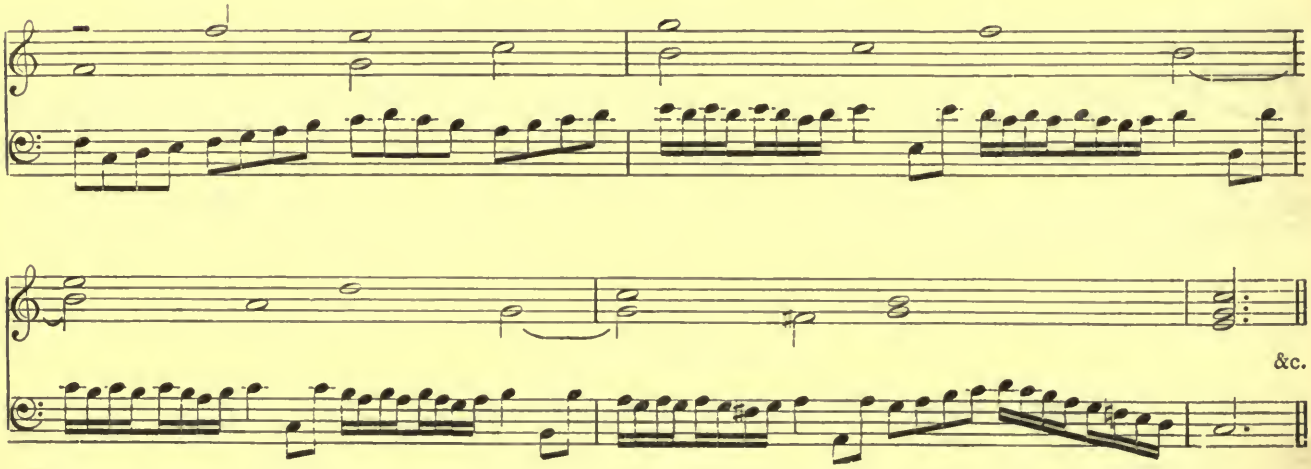
TREMOLI FROM "TOCCATE D'INTAVOLATURA D'ORGANO," *Lib. I.* (1598).

GIOVANNI GABRIELI.

FROM THE "TABULATURBUCH" OF B. SCHMID, JUN. (1607).

JAN PIETERS SWEELINCK.

TREMOLI, FROM TOCCATA IV. (*Circa* 1600).



PARTHENIA

OR

THE MAYDENHEAD

OF THE FIRST MUSICKE THAT

EVER WAS PRINTED FOR THE VIRGINALLS

COMPOSED

BY THREE FAMOUS MASTERS:

WILLIAM BYRDE, DR. JOHN BULL &
ORLANDO GIBBONS.

(1611)

8157

III.

WILLIAM BYRDE, 1538 (?)—1623.
DR. JOHN BULL, 1563—1628.
ORLANDO GIBBONS, 1583—1625.

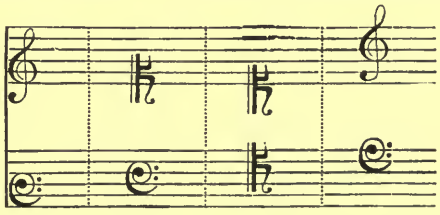
DR. BURNEY's copy of the first edition of the Parthenia—"presented to me this day (May 29, 1791) to Salisbury by Lady Nevil"—is now in the library of the Royal College of Music. The Caxton Exhibition at South Kensington, in 1877, demonstrated that the Parthenia was not the *first*, but one of the earliest examples of music engraved on copper plates: 1611 is the date of first publication, but most of the pieces are older. Dr. Bull's may be ten years older than those by Orlando Gibbons; Byrde's twenty years, or even more. The Parthenia was reprinted, always from the same plates, in 1613, 1635, 1650 or 1651, and 1659.

Modern Editions:—*a.* By Dr. Rimbault: "Publications of the Musical Antiquarian Society," 1847. Very slovenly—requires revision from beginning to end.

b. By Professor Pauer: "The old English Composers for the Virginals and Harpsichord," 1879. A reprint of Rimbault.

The Parthenia consists of twenty-one pieces: eight by Byrde, seven by Dr. Bull, and six by Orlando Gibbons. Some are grouped with a view to being played in succession. BYRDE: Prelude, Pavana and Galiardo "Sir William Petre"—in G minor—the Pavin is a stately piece, in square time, the Galiard, somewhat quicker, in triple time; Prelude and Galiardo "Mrs. Mary Brownlo"—in C; Pavana "The Earle of Salisbury" and two Galiards—in A minor. BULL: Prelude, Pavana, and Galiardo "St. Thomas' Wake"—in G; two Galiards in D minor. GIBBONS's pieces are not grouped.

A stave of six lines for each hand; clefs F, C, and G, placed upon various lines:—



Occasionally, to facilitate the reading of extra lines, two clefs on a stave:—

Bars often quite regular, but also now and then of unequal length, showing rhythmical sections in a vague sort of way.

Time signatures:— ¢ (= $\frac{4}{1}$ or $\frac{4}{2}$)

$\mathbf{C}$ (= $\frac{3}{1}$) $\frac{\mathbf{C}}{3}$ (= $\frac{3}{2}$)

Accidentals, both sharp and flat, in plenty, carefully placed before or below each particular note concerned. Sharps stand for naturals if a natural is required after a flat. Rests are omitted wherever an omission is feasible. No special indications of tempo.*

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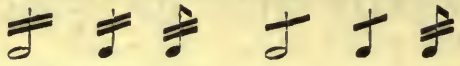
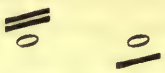
* The time signature was deemed sufficient—compare Frescobaldi's directions, pp. 48-49, and Purcell's, p. 74.

Divisions (groppi, tremoli, tiratae) abound. There is not a page without them. Side by side with these, very numerous Graces are indicated by two oblique lines, or a single oblique line, rising from left to right and . Such lines are drawn across the stem of the notes—



or, in case of a semibreve, placed above or below it—



Unfortunately there is no evidence of sufficiently early date to show the particular graces these signs stand for.

We know that certain kinds of graces were constantly employed by the instrumentalists of the time—lutenists and violists and all players of "stromenti da penna," *i.e.*, instruments of the harpsichord tribe, as well as by organists and players of wind instruments. The question, therefore, is *which of such graces are likely to apply, and how are they to be applied?* The writer submits his conjectures, which must remain open to correction.

1. The single sign occurs in early MSS. of music for the Virginals (Her Majesty's Library, Buckingham Palace, and elsewhere), where it is meant for a slide of a third upwards, for a short appoggiatura from below or from above, or now and then for a mordent (semi-shake, with the lower diatonic accessory).

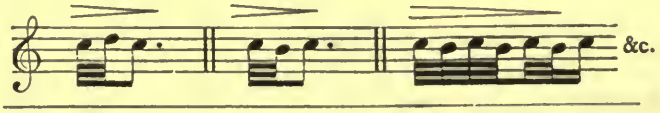
With Christopher Simpson (1659), Mace (1676), Lock, and Purcell the ascending line signifies a "beat," a "forefall," or "half-fall"—*i.e.*, *appoggiatura beginning from below;* whereas the sign reversed signifies a "cadent," a "backfall"—*i.e.*, *appoggiatura beginning from above.* It is likely, therefore, that the sign in the Parthenia sometimes stands for an *appoggiatura* from below or from above, or for a double appoggiatura—*i.e.*, a slide.

2. The double sign occurs with varying significance up to the time of J. S. Bach.*

With Van Noordt† (1659) it signifies a shake.
With Matthew Lock (1673) the same.
With Purcell (before 1696) a shake beginning with the upper accessory.
With Reinken (*circa* 1680—1700) a short shake beginning on the main note.

If we accept the statement of the earliest printed authority as to keyed instruments—*Diruta*, "Il Transilvano" (1593)—"a shake takes up half the value of the main note," it would appear that the sign in the Parthenia sometimes stands for *a short shake* or "Prall-triller;"‡ prolonged shakes being written out in full.

3. The graces of the Old English lutenists were imitated by the players upon keyed instruments; and among the favourite graces of lutenists we find—



* In Walsh's reprint of certain pieces from the Suites of *Dieupart* and are the equivalents of short trills and mordents. has even found its way into the excellent table of graces in Clementi's "Introduction to the Art of Playing on the Pianoforte" (1801), copied, presumably, from the tables of Lock and Purcell. Clementi explains it as a shake beginning with the upper accessory, also as "a shake beginning by the note itself," "a transient or passing shake," "a turned shake," and "a beat," but he very rarely uses it himself.

† Anthony van Noordt, "Tabulatur-Bock van Psalmen en Fantasyen," &c., 1659 (compare Playford's publication of "Psalms in Division"): shakes are marked by crossing the tail of a note and the mark ×, as in Sweelinck's Tabulatur, represents our ♮.

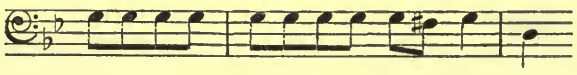
‡ Such is undoubtedly the case in a MS. Lute and Virginal book, signed Rich. Aylward (*circa* 1640), kindly lent to the writer for transcription into modern notation by Mr. T. W. Taphouse, Oxford. Is the Rich. Aylward of this MS. the R. A of No. 1,040, a MS. volume of corantos, jigs, and airs, in the Archbishop's Library at Lambeth?

The two latter are mordents—*i.e.*, shakes with the lower accessory. Probably, therefore, 𝄓 in the Parthenia sometimes represents a short or long *mordent*.

4. Diruta's "*percuotere più volte il tasto leggiadramente*"—touch the key lightly several times in succession—may possibly apply. If so, we have the vibrato of the old singing masters, the "close shake" of Christopher Simpson, the "sting" or "verre cassè" of the lutenists, the "Bebung" of Sebastian and C. Ph. E. Bach and of Mozart, of Beethoven (Op. 69, 106, and 110) and of Chopin. Accordingly it may be that 𝄓 in the Parthenia, if placed over long notes which cannot well be sustained, and especially over prolonged notes at the end of a section, is occasionally intended to signify *the reiteration of a note*.

Of course a true vibrato, in the sense of the lute players of old and the violinists of to-day—*i.e.*,a very slight and extremely rapid fluctuation of the pitch, produced by a tremulous motion of the finger upon the strings—is impossible with the mechanism of keyed instruments. But an effect closely resembling it can be got upon the clavichord. Clavichord players, when they wished to prolong the sound of a note, allowed the key to rise partially only, the finger retained its hold of the key, and the vibration of the string was continued by repeated pressure, with slightly disturbed pitch. On the virginals, spinetti, and harpsichords, however, the process was simply one of repercussion, at more or less regular intervals. The earliest instance known to the writer in which a substitute for vibrato* is written out in full, occurs in Froberger's "Suite de Clavessin" (*recte Partita*) in D (before 1650) :—

A later and familiar example is contained in the bass of J. S. Bach's Gavotte in G minor ("Suites Anglaises," No. 3) :—



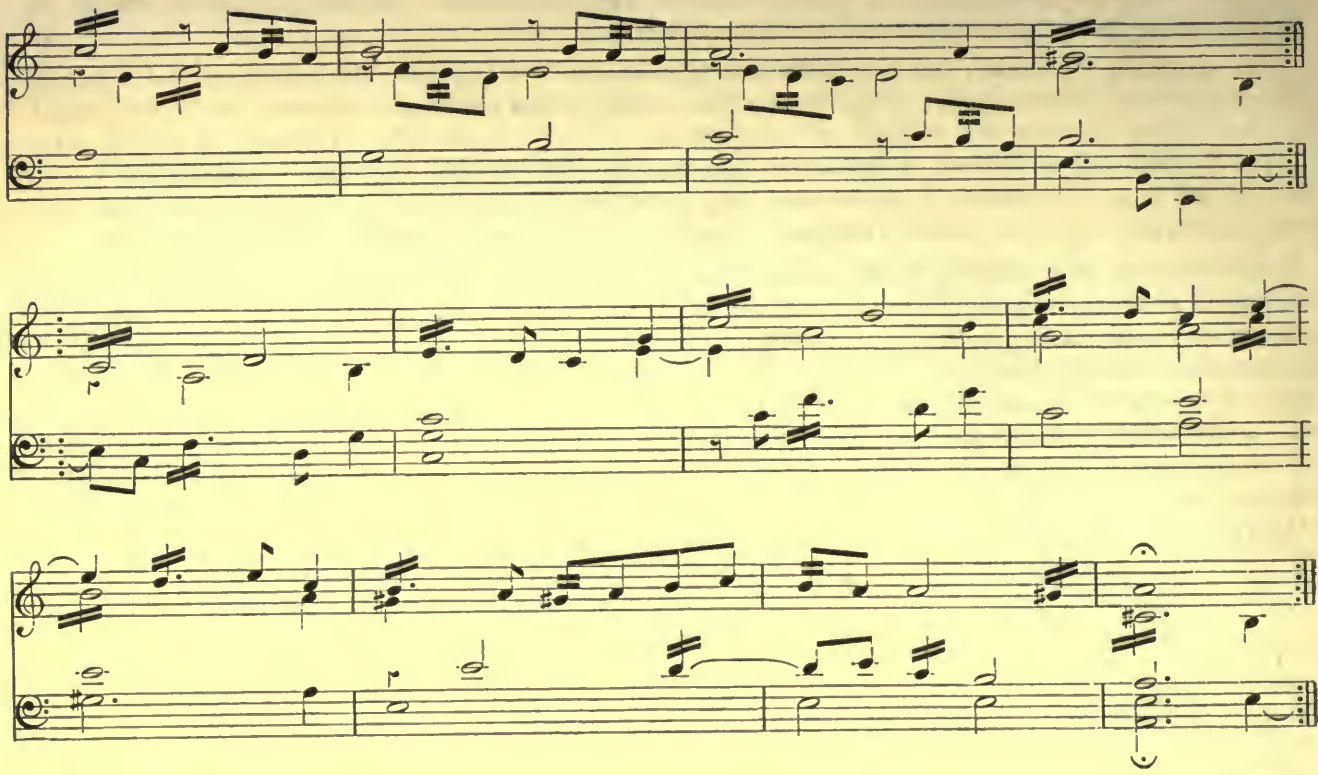
This latter tremolo, played with a change of fingers, often occurs in the harpsichord pieces of Domenico Scarlatti (Czerny's Edit., No. 118, &c.) ; whereas the former tremolo (Bebung) played with a *single* finger which, as aforesaid, simply "weighs" the key, and does not leave it, is common in C. Ph. E. Bach, who proclaims his preference for the clavichord on account of its expressive qualities, and particularly because it is capable of producing this particular kind of Bebung.†

Frobergers's date is half-a-century later than that of Byrde, Bull, and Gibbons . . . but since Diruta mentions such repercussions of the key as an effect which good cembalists ought to be able to produce, we may, perhaps, take for granted that the English masters were acquainted with it.

The shortest piece, and one of the neatest in the Parthenia, No. VI., Byrde's Pavana "*The Earle of Salisbury*," will serve to show how the graces occur, and how they may be executed :—

* Sweelinck's pupil, the organist at Halle, Samuel Scheidt (1587-1654), tried something of the kind. He attempted an imitation of vibrato by the rapid interchange of the fingers on the same key. "Bicinium imitatione tremula organi duobus digitis in una tantum clave manu tum dextra, tum sinistra."—See Max Seiffert's edition of Scheidt's Tabulatura Nova, p. 62 Leipzig, 1892.

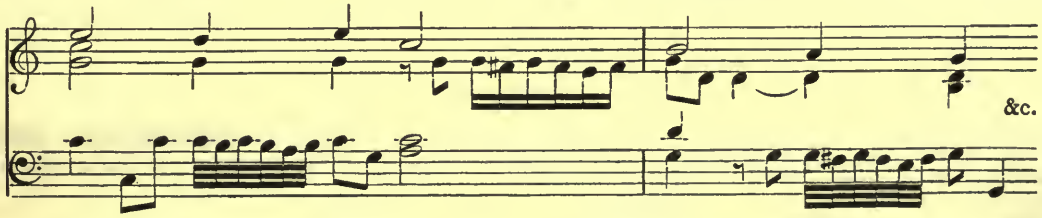
† Burney's Travels.



The writer plays it thus—

In this little piece Diruta's practice of starting Tremoli and Tremoletti with the main note appears to apply perfectly. It is, however, interesting to notice that the very numerous shakes, wholly or partially written out in the Parthenia, always begin with the upper accessory, and *not*, as Diruta directs, with the main note :—

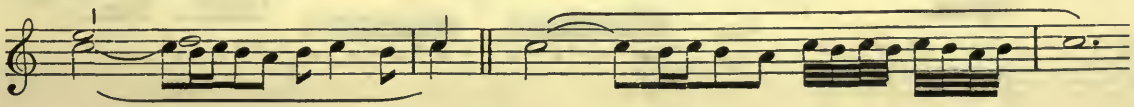
No. V., BYRDE'S GALIARD "Mrs. MARY BROWNLO."



In this respect the instinct and the practice of the English masters agree with that of the French school of the next century, and with the practice of J. S. Bach.

Dr. Bull has long strings of shakes, all beginning with the diatonic note above—he also introduces such shakes *ex abrupto* upon skips and jumps, regardless of any clash that may ensue.

A curious grace occurs in Gibbons's Galiard in C, No. XVI. :—



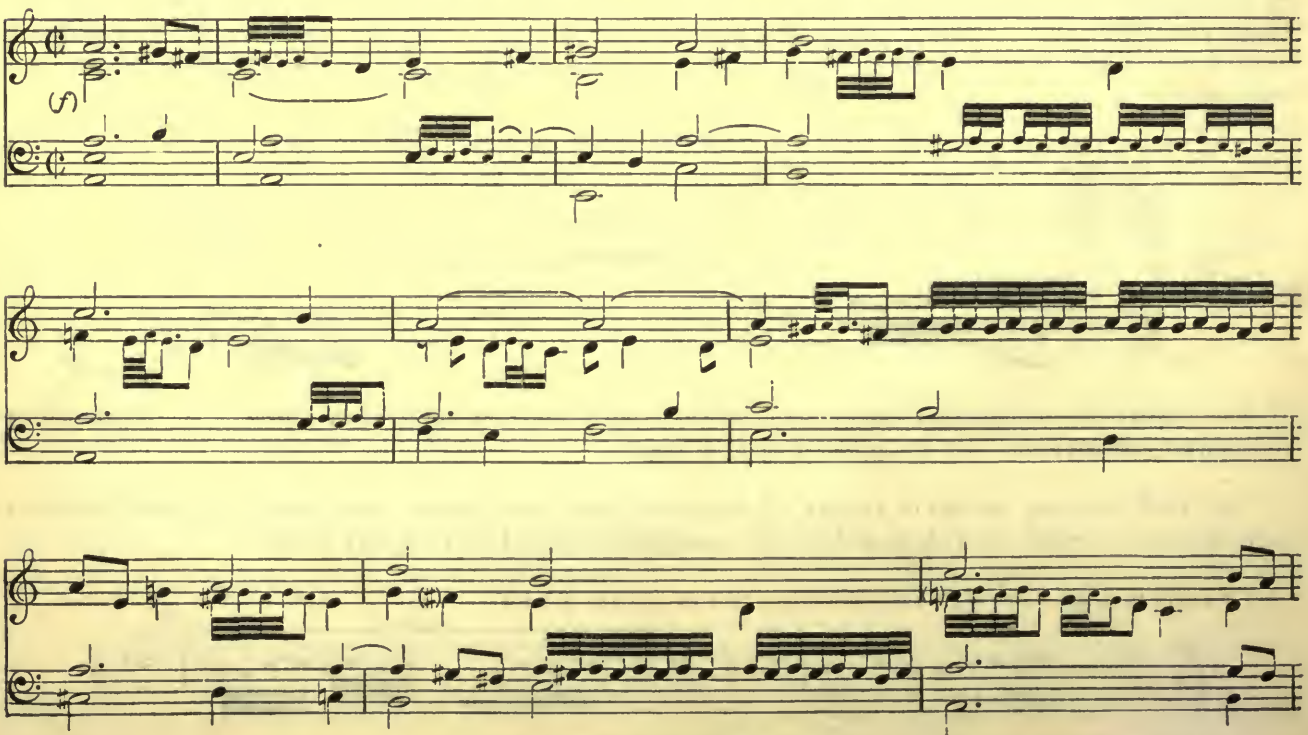
And in the fourth bar of his unpublished Fancy beginning thus :—

Here we have the "double-relish" of Christopher Simpson (1659) and the "elevation" and "double-relish" of quaint old Mace (1676). It also occurs in Gibbons's Pavin "*The Lord of Salisbury*" (bars 7 and 9).

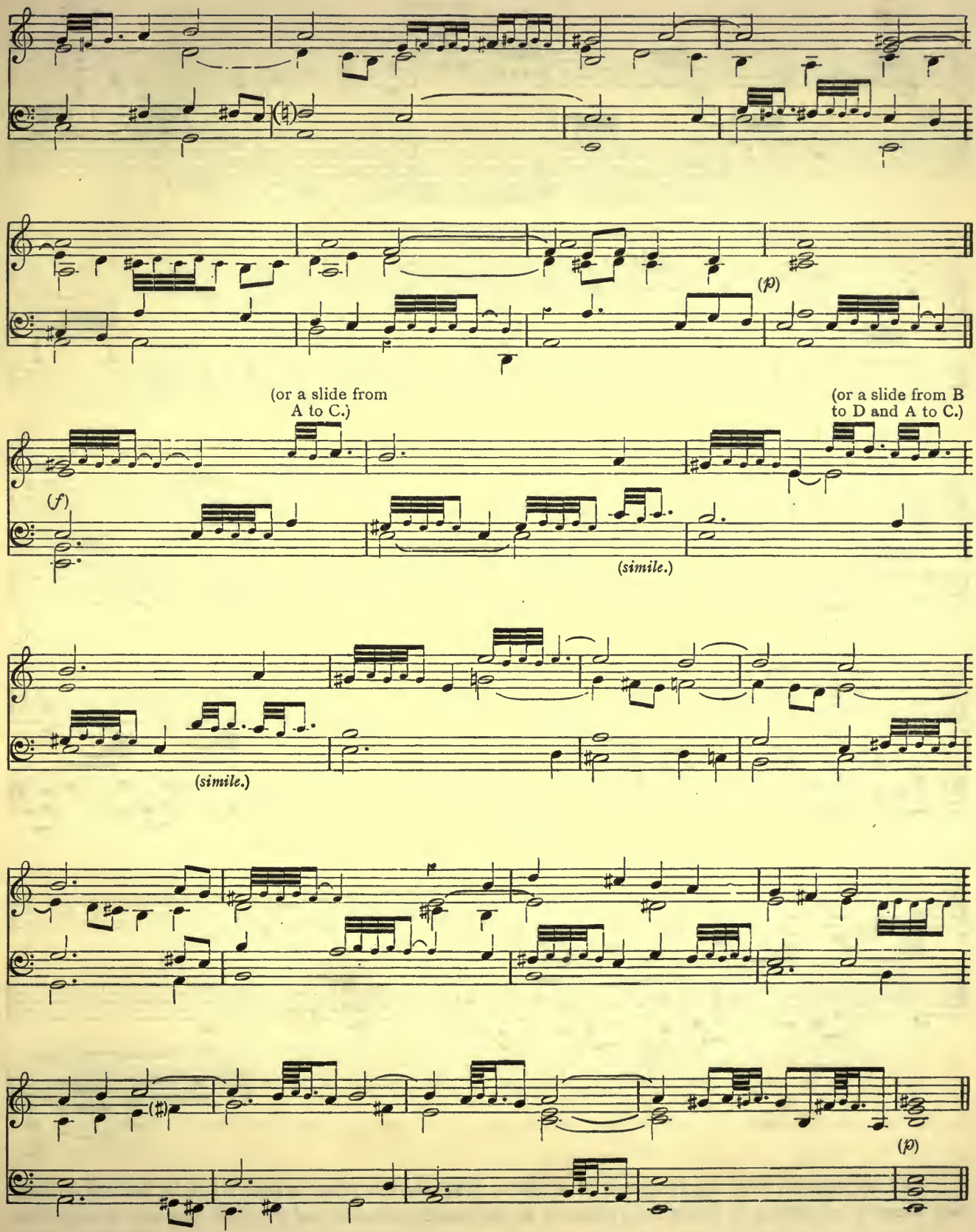
This latter piece is inserted below as a further illustration of graces. Together with Gibbons's superb "Fantazia of foure Parts," No. XVII., which immediately precedes it in the Parthenia,* we have the best of extant music for the virginals. Indeed, there is nothing of equal weight in instrumental music before Frescobaldi and Froberger:—

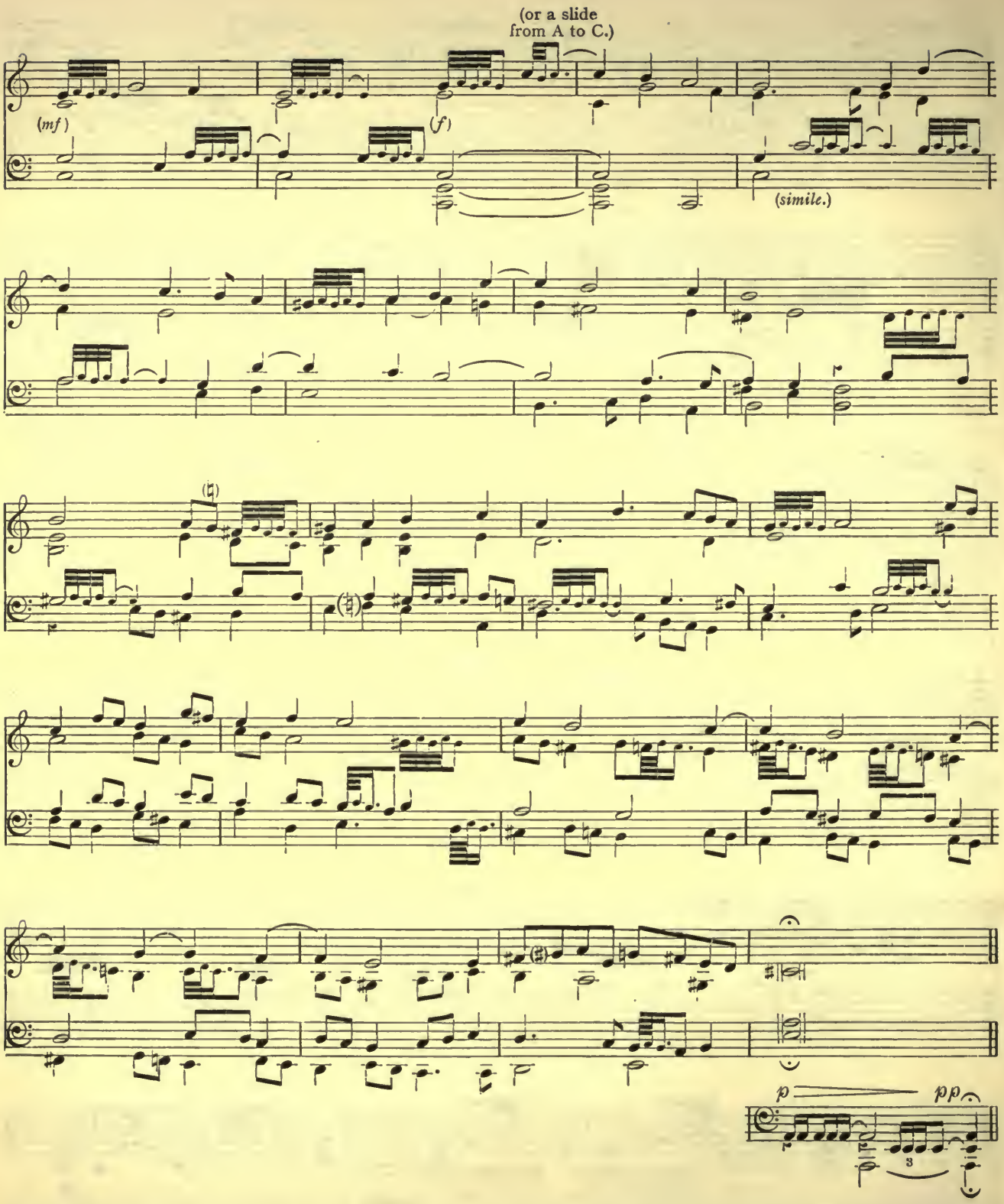
"THE LORD OF SALISBURY; HIS PAVIN," BY ORLANDO GIBBONS.

(The large notes represent the text without graces.)



* See *post*, p. 25–29.


(p)
(or a slide from A to C.)
(or a slide from B to D and A to C.)
(f)
(simile.)
(simile.)
(p)



The accidentals, with the exception of a few in brackets, are given as they stand in the first edition, and there is no reason to doubt any, unless it be the sharps before G and F in the first bar, which notes,

according to earlier practice, ought to be plain G and F; but the vacillating use of the major and minor sixth and seventh is characteristic of Gibbons.

The study of ornamentation throws a curious light upon the apparently objectionable cacophony in bars 8 and 9 of the original.

The tenor part, which repeats the treble of bar 7—

is simply a "double-relish" written out in full. Therefore the harmony must be taken to stand thus—

which is perfectly correct; and it follows that Professor Pauer's conjectural emendation—D for G in the first crotchet of the alto, bar 9 ("Old English Composers," p. 64)—does not apply.

As to style, the best hint is perhaps this: play the piece as though it were sung *a capella*. Begin the sections deliberately, observe each lead and imitation, and let the closes "have a dying fall"—*i.e.*, *diminuendo*, *calando*. At first read the large notes only, *without* the ornaments; the musical significance of the piece will thus be more readily understood.

A MS. volume of music for the virginals and harpsichord, catalogued at the British Museum as No. 31,403, fol. 15, the older portion of which appears to date *circa* 1680, contains the following signs for graces, and their explanations, which from the position they occupy in the book may be assigned to that date:

"Graces in play."

"The graces, before, is here exprest in notes."

The notation of the fingering agrees with Purcell's. Signed *Edward Bevin:* a descendant of Elway Bevin? Both names occur in the book

Accordingly, the simple sign here signifies a sort of slide; the compound sign a slide and appoggiatura; slide and shake with peculiar closing notes; a shake with a turn (Purcell's "shake turned").

It may be that the simple stroke — in the Parthenia (compare Gibbons's Pavin transcribed above, bar 14, first crotchet G, left hand, bar 19, last crotchet C, treble, and the same in the tenor, bar 20, and also last two crotchets, treble, bar 21, and tenor, bar 22) sometimes stands for a slide of a third upwards. The fact that *circa* 1700 such a stroke appears in general use to designate the acciaccatura—*i.e.*, slide between the notes of a chord—makes this all the more likely. Anyway, the slide was known to Gibbons, who in his Galiardo in C, Parthenia, No. XVI., writes it out in full, both upwards and downwards, bars 3, 5, 6:

Other slides are contained in bars 20 and 35 of the same piece. Compare also the fifty-second bar of Gibbons's "Fantazia," post p. 29.

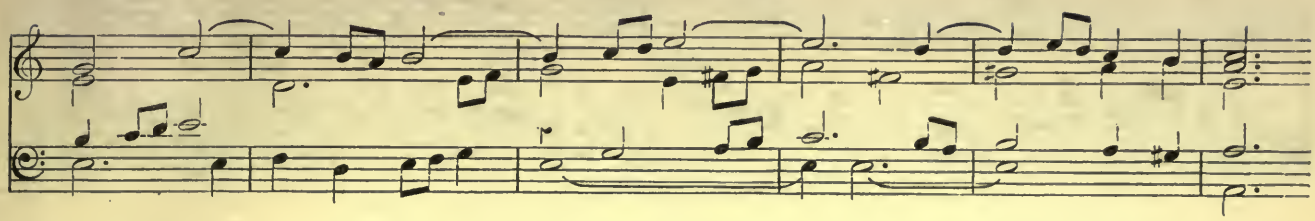
* * * * * * * * * * * * * * * *

Original copies of the Parthenia are extremely rare; and the Musical Antiquarian Society's transcript by Dr. Rimbault, 1847, which is the source of later edition and extracts, is very misleading, to say the least of it. The transcriber mistakes plain notes, overlooks rests, binds, and signs of prolongation, introduces accidentals where they are not wanted, and omits the signs for graces altogether. To supply all the missing graces here is, of course, impossible; but it seems worth while to note a few of the most annoying blunders: Rimbault, "M. Ant. Soc.," p. 5, bar 9 before end (Pauer, "Old Eng. Comp." p. 7), add C minim in the tenor part. Rimb., p. 8, line 2, penultimate bar of Byrde's Galiardo in G, treble F, not F sharp (Pauer, p. 9, bottom). Rimb., p. 19, line 1, second half of last bar, add F natural minim in the alto (Pauer, p. 31, top line, bar 4). Rimb., p. 46, end of Gibbons's Galiardo in A; G, not G sharp, in the baritone part, left hand (Pauer, p. 68). Rimb., p. 16 (Pauer, p. 25), bar 3 before end, left hand: the entire bar is a third too high; it should be—

Rimb., p. 44 (Pauer, p. 64), bar 1—the treble part is a third too low; it should be—

* *Sic*, semiquavers, they indicate *ritardando*. The final note of the second treble is *D*, not B

Rimb., p. 40, line 3, last three bars (Pauer, p. 62), has—

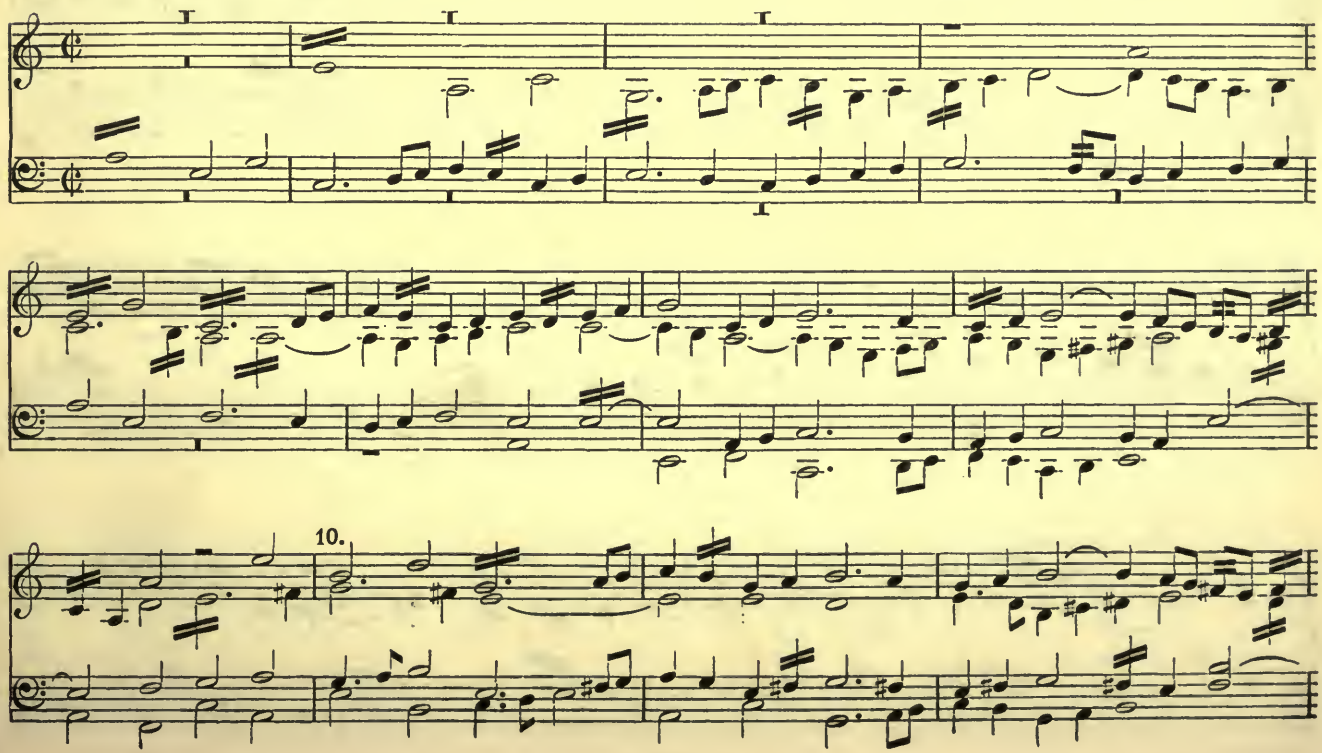


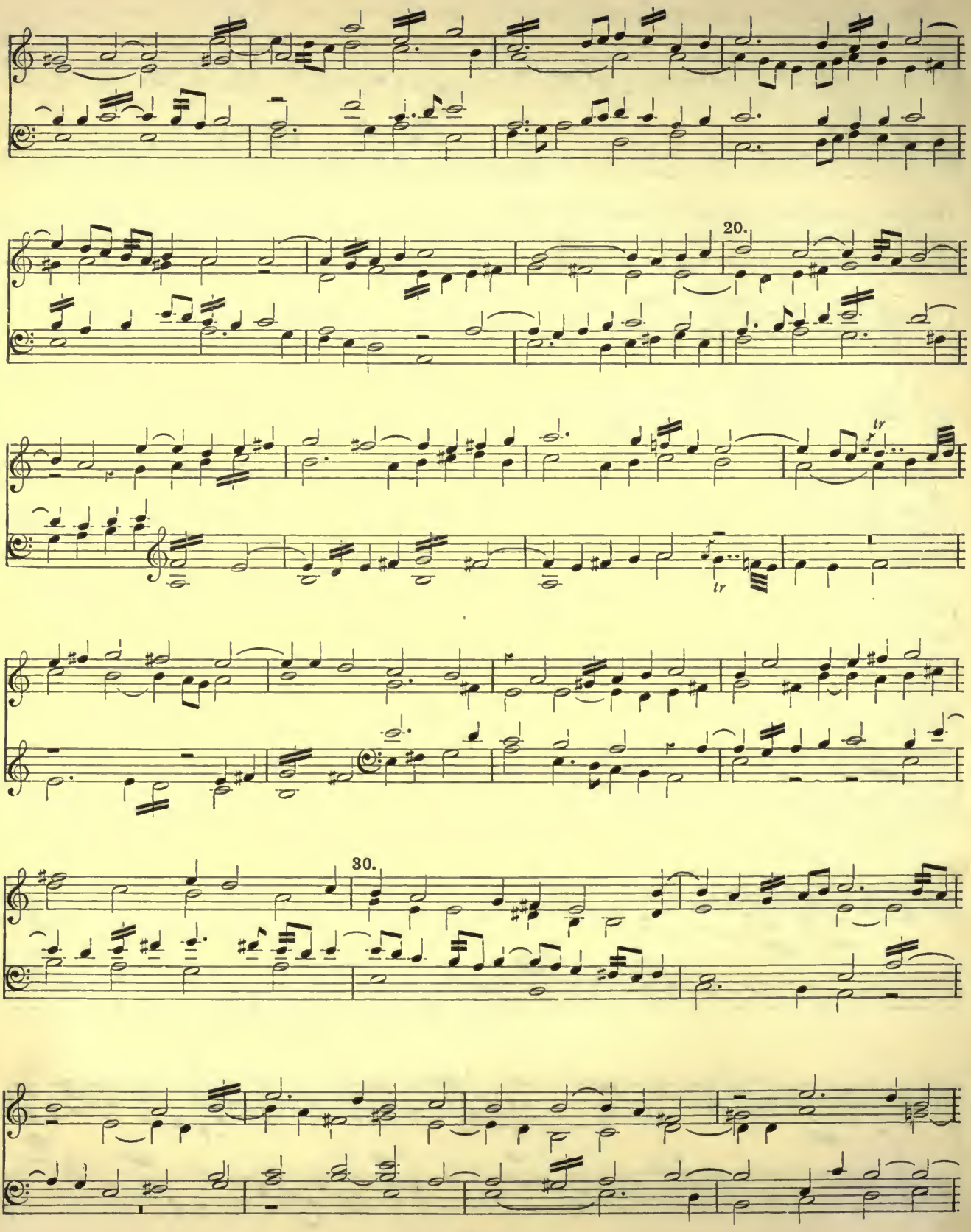
Here the transcriber, apparently puzzled by the lack of rests and the engraver's neglect to place the notes one over another, seems to have taken a hint from the practice of the "Ecole des simplificateurs." The passage contains a number of slides written out, and should stand thus—

An early attempt at a simplification of this puzzling passage is contained in the MS. volume, 31,403, fol. 15, British Museum, already mentioned. The old copyist is not far out—yet he has blundered in the rhythmical arrangement of the notes—and such guesswork of his has probably given rise to Rimbault's vagaries, both here and elsewhere.

The last thirty bars of Gibbons's Fantazia, to which the latter correction belongs, are so hopelessly garbled that the reader must be referred to the transcript of the entire piece which here follows—strictly in accordance with the original:—

"FANTAZIA OF FOURE PARTS" (*PARTHENIA*, No. XVII.), BY ORLANDO GIBBONS.

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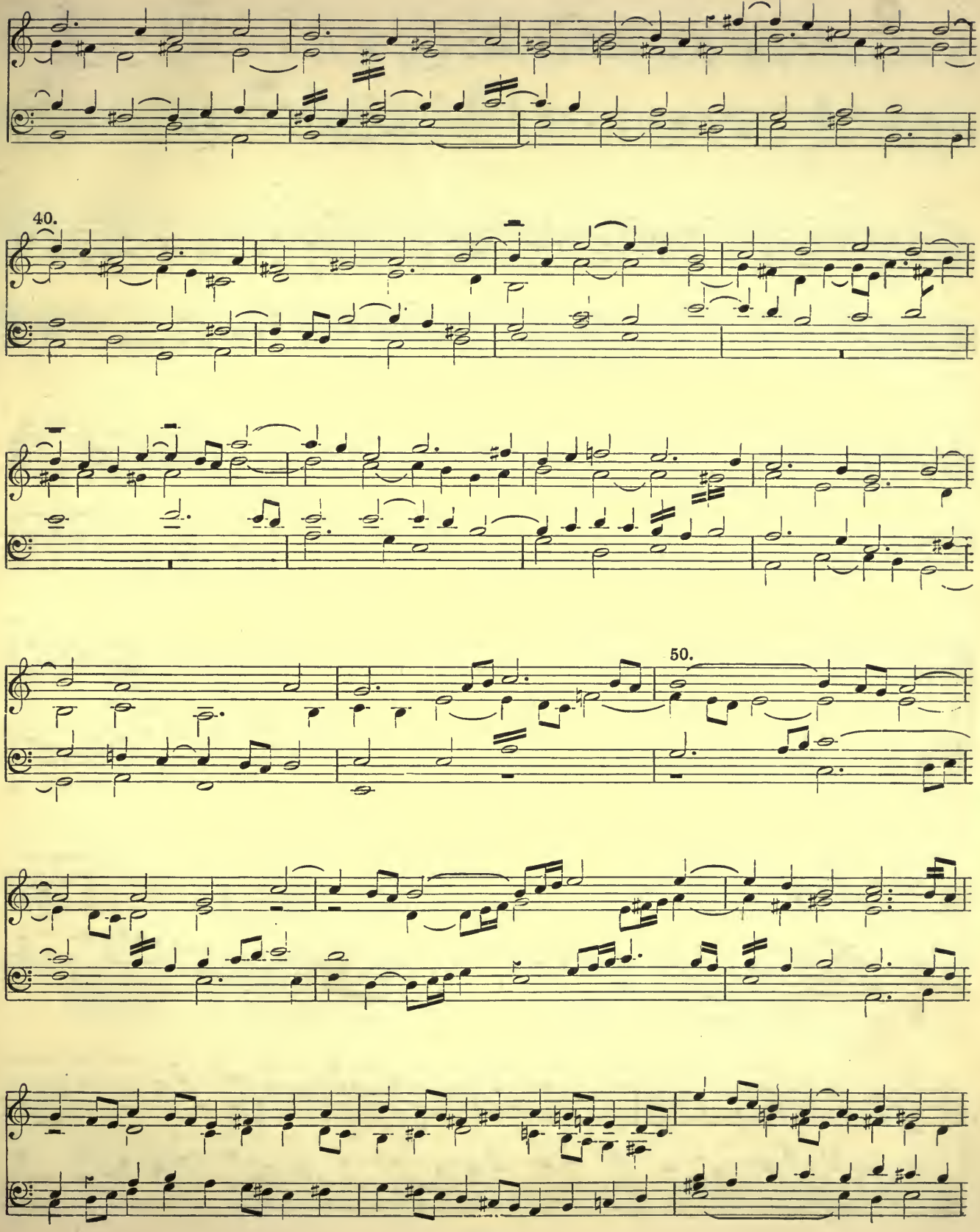
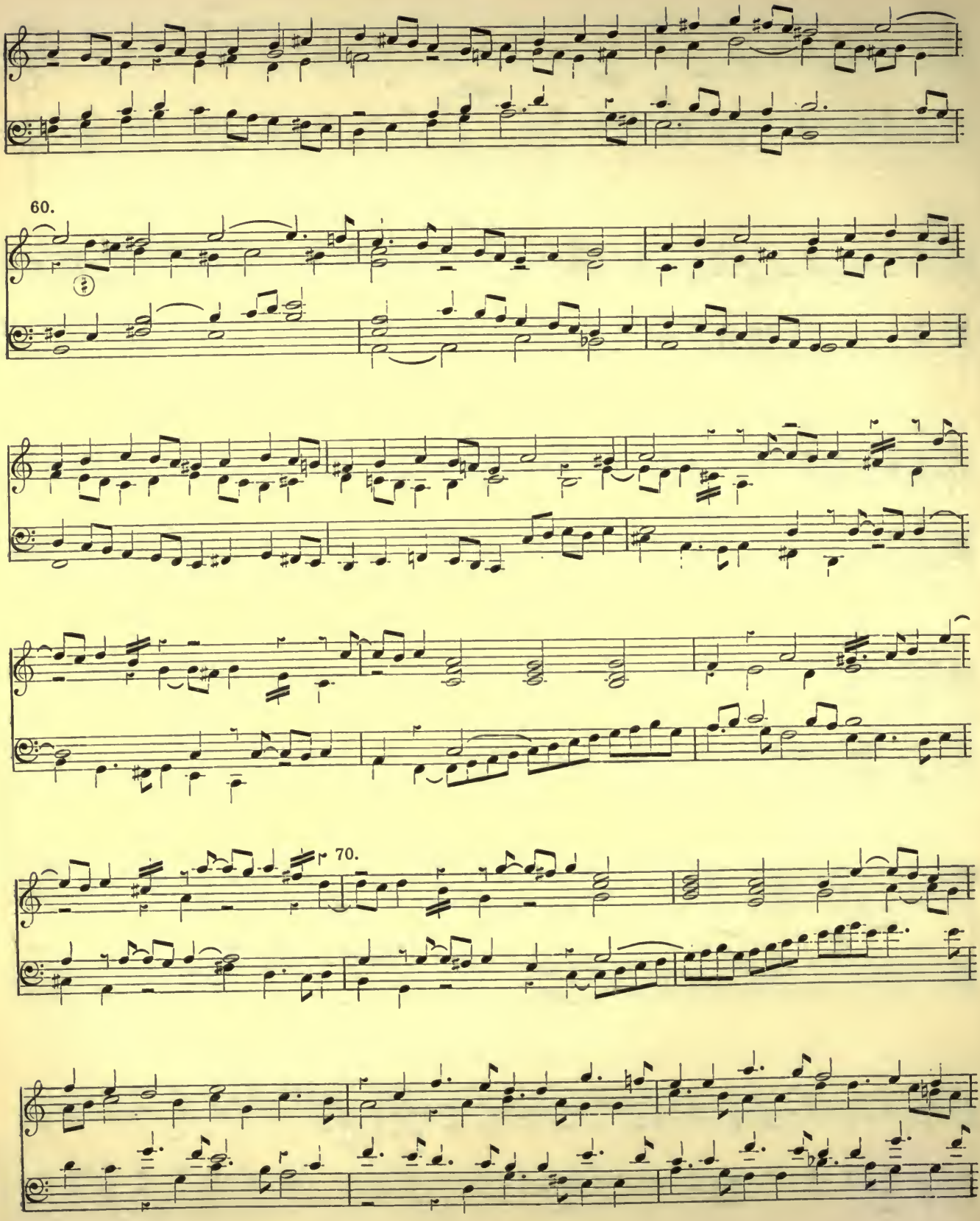
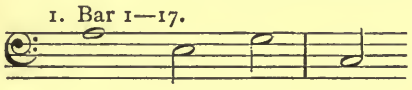
tr
30.


40.
50.

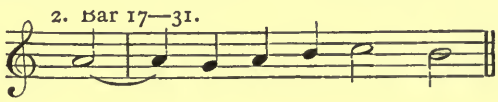

60.
70.

The Italians would have called this piece a "Recercar con sei soggette." Subjects:—

1. Bar 1—17.

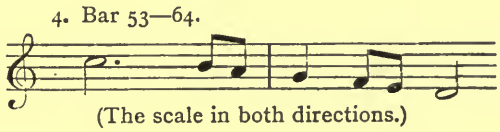


2. Bar 17—31.



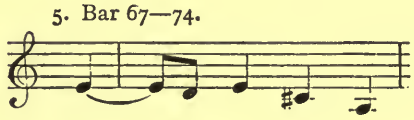
3. Bar 31—48.

4. Bar 53—64.

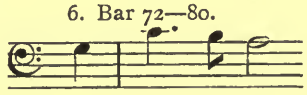


(The scale in both directions.)

5. Bar 67—74.

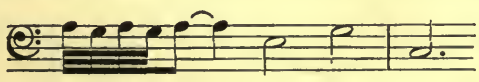


6. Bar 72—80.



The ornaments are indicated by the sign ⩵ as they stand in the original. On the pianoforte or the organ they are better omitted; except, perhaps, at bar 9, where a short mordent on C hides the lacuna; and at bars 13 and 14, where tremoletti on G sharp and D in the alto and treble will make the crossing of the parts more intelligible.

N.B.—All the ornaments require *diatonic* accessories—*i.e.*, they are to be taken without additional accidentals (except in the case of a shake upon an accidental at a final cadence, where another accidental is a matter of course). For instance, the first subject with its ornament is—

 &c. and not or for the

Hexacordum naturale, C, d, e, f, g, A, of which the subject consists, needs no accidental.

At bars 23 and 24 the original contains two shakes with the upper accessory, written out as if consisting of eight demisemiquavers each. But the eight demisemiquavers are not enough to fill the time, which has induced Dr. Rimbault to turn them into semiquavers, and thus to spoil the indication of *rapid* shakes intended by the composer. The modern notation, as above, exactly represents the effect required. Attention is drawn to the point here in order to state the fact that very frequently in the Parthenia, and

indeed with all old masters till past J. S. Bach's time, the notation of shakes, even if they are apparently written out in full, is *approximate* only; the *number of repercussions was left to the player*, the introduction of a stop on the last occurrence of the main note, and its relative duration being also at his discretion. (Compare Frescobaldi's directions, pp. 48, 49, Nos. 4 and 6.)

A correct transcription of the Parthenia, and an edition of the valuable collections of music for the virginals known as Queen Elizabeth's Virginal Book (the name is inappropriate), preserved in the Fitzwilliam Museum, Cambridge: "My Ladye Nevill's Booke," transcribed for her by John Baldwin, of Windsor, belonging to the Marquis of Abergavenny; and the Virginal books of John Baldwin, Will. Foster, and Benj. Cosyn, at Her Majesty's Library, Buckingham Palace, would be a boon. For the reproduction of the Parthenia the writer would suggest Photography—it is only a matter of twenty-nine pages, title included—and the translation into full modern notation of one or two representative pieces, like Nos. I., II., and III., Byrde's fine Preludium, Pavana, and Galiardo "Sir Wm. Petre." With such an example, it would be a comparatively simple task to play the remaining pieces properly.

G157

GIULIO CACCINI . . . 1558 or 60-1640.

CLAUDIO MONTEVERDE . 1568-1643.

GIOV. GIAC. CARISSIMI . . 1604-1674.

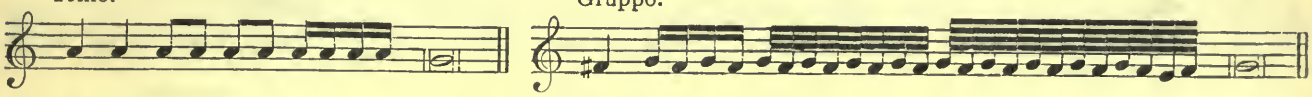
(Tempo rubato.)

IV.

CACCINI, in the preface to a collection of his Madrigali and Canzoni for a single voice, entitled "*Nuove Musiche*," 1601 (Kiesewetter's quotation and translation into German), says:—

"I will now show how various are the things pertaining to good singing, which, though written in one way, are yet capable of producing very different impressions, and by means of which it may be said this or that singer sings with more or less grace and amenity. I will show how I write the *Trillo* and the *Gruppo*:—

Trillo. Gruppo.

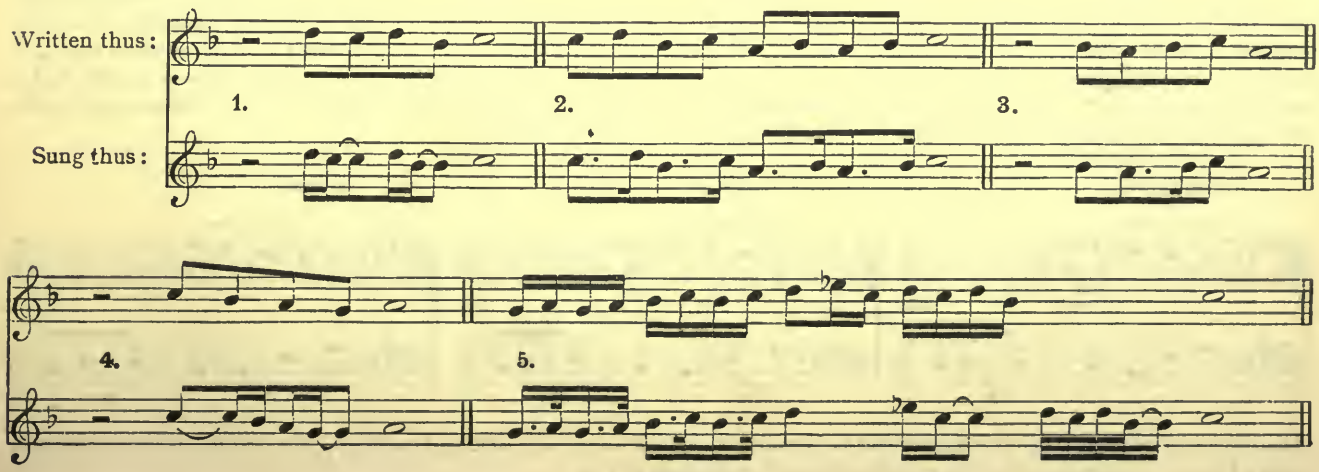


The manner of writing the *Trillo* and the *Gruppo* shows the way I taught the execution of these graces to my wife and daughters: both are to begin with a crotchet, and the following notes are each to be articulated in the throat separately and upon the vowel *a*."

One aspect of Caccini's trillo, "that like the quivering of a goat makes one laugh" (Tosi)*—German, "Bockstriller"; French, "chevrottement"—has survived as a comic effect in Wagner's "Meistersinger," Act III., orchestral score, p. 642, where the Tailors of Nürnberg who sing their grotesque chorus to the tune of Rossini's "Di tanti palpiti" are directed to execute their shakes "as so-called Bockstriller." Julius Stockhausen and Hennig, in their vocal instruction books, treat it as a legitimate grace, "vocalisazione aspirata." Jenny Lind sang—

and we have all heard similar and very pretty effects from Madame Patti. Caccini is reported to have been an accomplished lutenist, and the fact makes it all the more probable that his trillo was closely akin to the *vibrato* of lute players.

He then proceeds to show some other graces—divisions—apparently insignificant little changes A singular interest, however, attaches to them, if the writer's conjecture be admitted—that they accurately *represent the tempo rubato*, which up to the present day has been so often employed, and so often misunderstood:—



* *post*, p. 128.

To understand how little divisions, such as Nos. 5, 6, 8, 8*b*, and 8*c*, can be taken as representing *tempo rubato*, it should be remembered that they are extracts from Caccini's solo cantatas—operatic airs for a single voice with a bass. It was the constant tradition of the older Italian singers that all deviations from strict regularity in the vocal part must be made to chime with the movement of the bass. In other words, the bass as a rule proceeds in time, and the vocalist is free to introduce his graces and divisions only in so far as they accord with the steady measure indicated by the bass. And this is the very essence of *tempo rubato*. Witness Tosi, the recognised authority on Italian singing in Handel's time: "If I do not advise a student to imitate several of the moderns in their manner of singing airs, it is from their neglect of keeping *Time, which ought to be inviolable*, and not sacrifice to their beloved passages and divisions." The expression "Stealing the Time" (*tempo rubato*) "regards particularly the Vocal, or the Performance on a single Instrument, in the *Pathetick* and *Tender;* when the *Bass goes an exactly regular Pace, the other Part retards or anticipates in a singular manner*, for the sake of expression."*

Fancy Caccini singing the above divisions to the chords of a theorbo or cembalo—would not the effect be that of a perfect *tempo rubato?*

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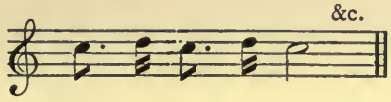
* One is reminded of Chopin's saying: "Your *left* hand is to be the conductor—it must not give way. With the right hand you may take some liberties." Or Liszt's: "Here is a tree—the wind plays in its leaves and branches—the stem remains unmoved—such is Chopin's *rubato*." Nissen records of Mozart's playing Adagio movements: "The *rubato* of the right hand was never permitted to disturb the regular movement of the left." Agricola (Sebastian Bach's pupil)—in a note to his translation of Tosi's "Opinion de' Cantori antichi e moderni"—gives an example with the bass: "*tempo rubare*, signifies to rob a note of part of its value and add as much to another note, and *vice versâ*"—

"And this sort of thing," he continues, "can be applied in various ways, with different sorts of notes and figures, and different sorts of time." Compare, also, the remarks under Corelli, *post*, p. 116.

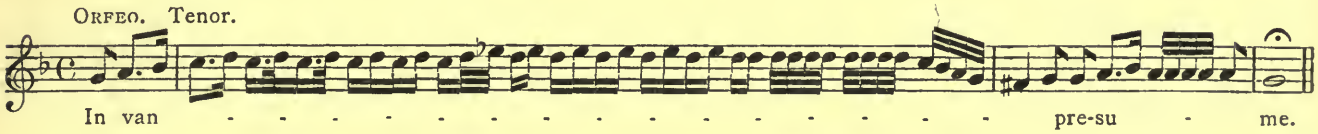
Two other graces of Caccini's may be quoted: "Ribattuta di Gola"—



and "Groppi"—

* * * * * * * * * *

MONTEVERDE (1568-1643), in the "address to Charon," from Act III. of his opera "Orfeo" (1608-9), introduces a combination of Caccini's ribattuta, trillo, and groppo—



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CARISSIMI'S "Ars cantandi"—if one may judge from the old translation into German, 1696—need not be quoted here, as it offers nothing belonging to our special subject which is not contained in the excerpts from Caccini already given, or in those from Praetorius which follow. The same remark applies to an English translation—without author's name or date—"A brief discourse of the Italian manner of singing, wherein is set down the use of the Graces in singing, as the Trill and Gruppo used in Italy and now in England; written some years since by an English Gentleman who had lived long in Italy, and being returned, taught the same here." Hawkins was not aware that the "tract" in question is a translation of Carissimi's "Ars cantandi." Playford, in his "Introduction" (edit. 1666), refers to it.

MICHAEL PRAETORIUS . . . 1571-1621.

SYNTAGMA MUSICUM, *Lib.* III 1618-19).

8152

V.

The third volume of Praetorius's "Syntagma" contains a large number of graces fully written out, which he has compiled from Italian sources—Diruta, Caccini, Monteverde, and others.

Praetorius's crotchets without stems are to be read as minims,* or, in some cases, as notes indefinitely longer than a crotchet.

ACCENTI: Applied to the Prime, the 2nd, 3rd, 4th, and 5th.

* Compare the Parthenia, No. XX., Orl. Gibbons's "The Queen's Command."

TREMOLI.

GROPPI.

TIRATAE.

TRILLI.

The *Accenti* represent our appoggiaturi from below and from above, changing notes, and slides; they are interesting as examples of improvised ornament and figuration.

The *Groppo* here stands for (*a*) *Doppelschlag* (gruppetto, turn). (*b*) A kind of shake with the lower or upper accessory—our mordent and shake. (*c*) A combination of shake, turn, and vibrato.

The *Trillo* is Caccini's vocal trillo, for which the vibrato of lutenists and violists is an instrumental equivalent.

GIROLAMO FRESCOBALDI . . 1583-1644.

ORGANIST OF ST. PETER'S AT ROME

from 1608 to 1628, and again from 1635 to 1643.

Dates of *first editions* of Frescobaldi's publications* :—

1608. "Madrigali à 5 voci," Lib. I., Antwerp. A copy, perhaps unique, was in Farrenc's Library, Paris. Fétis says he saw it there. What has become of it?

1608. "Fantasie à 4 voci," Lib. I., Milan. A copy at Bologna. Consists of twelve Fantasias upon 1, 2, 3, or 4 soggetti (subjects)—three of each sort.

1614-16. "Toccate e partite," Lib. I., Rome. (The edition of 1637 is from the same plates. A copy with the address "al lettore," in the Library of the Royal College of Music, London.)

1615. "Recercari et Canzoni Franzese, fatte sopra diverse oblighi" (various *canti firmi*). "In Partitura." Lib. I. Rome. Copies in the British Museum, at Rome, Paris, and Berlin.

1624. "Capricci fatti sopra diversi soggetti, et Arie," &c., Lib. I., Rome. Copy in the British Museum, with a preface to the "Studiosi dell opera."

1627. "Toccate, Canzone, Versi d' Inni," &c., Lib. II., Rome. This second book (edition 1637), from the same plates, and with the addition of the two Partitas "sopra ciaconna" and "sopra passacaglia," is bound up with the first book. Royal College of Music, London.

1628. "Canzoni ad 1, 2, 3, e 4 voci. Accomodate per sonare con ogni sorte di stromenti," Lib. I., Rome. A complete copy—four parts and basso gen.—at Breslau; the copy at Bologna lacks the thorough bass part. In the same year Frescobaldi's pupil, Bart. Grassi, published an augmented edition in score. "In Partitura, il I. libro delle Canzoni a 1, 2, 3, e 4 voci. Per sonare con ogni sorte di stromenti. Con due Toccate in fine, una per sonare con Spinettina sola, overo Liuto e Violino," Rome. This score contains thirty-eight Canzoni and two Toccatas, as against the twenty-seven numbers of the former edition in parts.

1630. "Arie Musicali per cantarsi nel Gravicembalo e Tiorba, 1, 2, e 3 voci," Lib. I. and II., Florence. A copy at Bologna.

1635. "Fiori musicali: Toccate, Kyrie, Canzone, Capricci e Ricercari a 4," Venice. Consists in part of pieces previously published. Sebastian Bach treasured a copy, which he acquired in 1714; it is now at Berlin.

1645. (Posthumous.) "Canzoni alla Francese," Venice. A copy of Lib. IV. at Berlin and of the whole at Ferrara.

N.B.—The publication of 1626—"Capricci, canzoni francese e Recercare"—is a sort of second edition in one volume of the publication of 1615 and 1624. That of 1637 is a second edition of the first and second books of Toccate, &c., as already mentioned. In Padre Martini's MS. miscellanies there is a note: "In Frescobaldi's house there are compositions in tablature for the Cembalo, MS. and unpublished." Fabio Constantini's Select. Cant., 1614, contains two vocal pieces: a motet, "Peccavi," for two trebles and tenor, and a duo, "Angelus ad pastores," for cantus and tenor.

Modern transcripts:—Clementi, "Pract. Harmony," Vol. II., p. 138 to 157—

Canzona in G.
Canzona in G. (Hawkins.)
Fuga in D.
Fuga in G.
Fuga in E.†
Canzona in F.
Corrente in A.
Toccata di durezze e ligature in F.

Farrenc, "Tresor des Pianistes," copies Clementi.

A. G. Ritter, "Zur Geschichte des Orgelspieles"—

Toccata XII. in C (1616).
Toccata in G (1616).
Capriccio pastorale in G (1616).
Capriccio di durezze in D (1624).

Raimund Schlecht, "Geschichte der Kirschenmusik"—

Capriccio.
Kyrie de B. M. V.
Christe dominicale.
Toccata cromatica.

Fr. Commer, "Orgelcompos.": Heft 2, incomplete extracts from "Fiori musicali."

Professor Pauer, "Alte Meister," No. 61-66. A rather hasty transcript of the first twelve Toccatas, Book I.; should be revised. Also, "Alte Claviermusik," I., Corrente and Canzone after Clementi.

J. B. Litzau, "Capricci," &c. (1626). An almost complete and highly interesting reprint. (Rotterdam, 1873 and 1874.)

A. Mereaux, "Les Clavicinists." Five pieces at second-hand, rather garbled.

Lange, "Fuga in E minor,† Canzona in G." After Clementi.

Fr. X. Haberl, "Collectio Musices Organicæ ex operibus Hierorymi Frescobaldi Ferrarensis" (Leipzig, 1889). Sixty-eight pieces—*a model edition*—to be continued. It ought to be made complete, like the edition of Palestrina.

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* For further details consult Haberl's biographical and bibliographical study, "Hieroymus Frescobaldi," in "Kirchenmusikalisches Jahrbuch," 1887.

† This fine piece appears to be not Frescobaldi's, but George Muffat's

VI.

Frescobaldi writes out all his divisions and ornaments except the short shake—tremolo, tremoletto—which he indicates by a sign, t—

Fiori Musicale (29).

That is—

Ibid. (19).

That is—

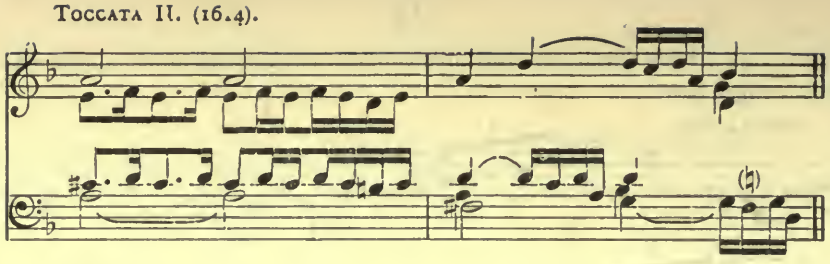
Very frequently shakes are *partially* written out. In such cases Frescobaldi's own directions apply: "Play the shakes rapidly, and dwell on the last note," *i.e.*, the main note of the shake before the resolution, *e.g.*, C sharp and B in the three quotations following—

Ibid. (49).

Ibid. (59).

Ibid. Canzona II. (57).

Toccata II. (16.4).

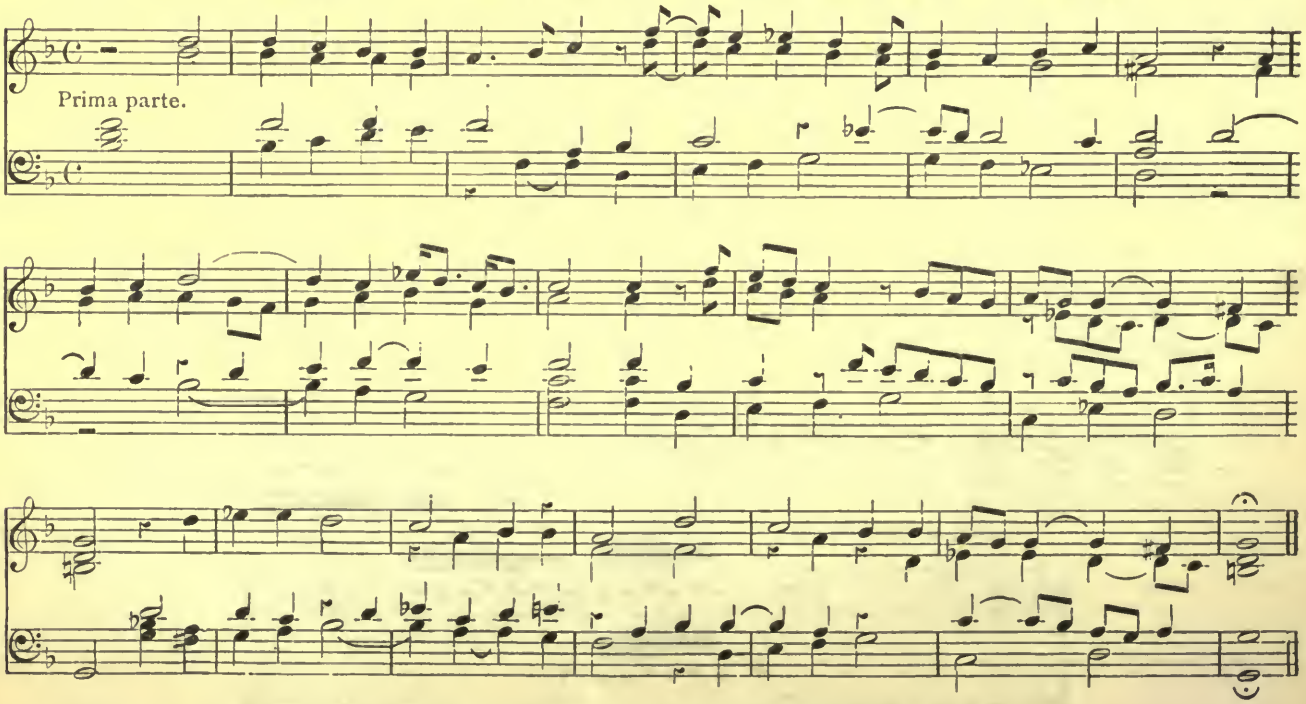


Toccata VI.

A perusal of Frescobaldi's works furnishes plentiful specimens of other curious and often highly original ornaments. But they pertain rather to division, and do not properly concern us here—with the exception perhaps, of a species of appoggiatura (Vorschlag) new at the time, and of which he was fond, see *N.B.*, p. 47. It is derived from the common appoggiatura, familiar to everyone long before Frescobaldi's day:

as he has it written out in the 8th bar of his setting of the popular tune La Romanesca:

Aggiunta to the Toccatas, Book I. "Partite (*i.e.*, divisions, variations) sopra l' aria della Romanesca."



(Thirteen variations follow, well worth transcribing and reprinting.)

Now observe the ingenious use he puts this appoggiatura to at N.B., bars 5, 6, and 7 of the following prelude—

"Fiori Musicale" (44) Toccata "Avanti il Recercar."

Similar effects occur frequently in Frescobaldi's Toccatas. George Muffat, in the third Toccata of the "Apparatus musico-organisticus," also in A minor, closely imitates them.

After the prevailing fashion, Frescobaldi's publications present music notes only. An occasional Allegro and "Adasio" (Venetian for Adagio) excepted, the text offers no directions as to tempo, gradations of sound, fingering, registration, &c. But the composer gives a cluster of leading hints in his prefaces, which are of very great interest and deserve attention :—

PREFACE TO THE TOCCATAS (1614-16).

A. AL LETTORE.

Hauendo io conosciuto quanto accetta sia la maniera di sonare con affetti cantabili e con diversita di passi, mi è paruto dimostrarmelo altrettanto fauoreuole, quanto affettionato con questi miei deboli fatiche, presentandolo in istampa con gli infrascritti auuertimenti: protistando ch' io preferisco il merito altrui, et osseruo il ualor di ciascheduno che gradiscasi l' affetto, con cui l' espongo allo studioso, e cortese Lettore.

1. Prèmieramente, che non deve questo modo di sonare stare soggetto à battuta; come ueggiamo usarsi ne i Madrigali moderni, i quali quantunque difficili si ageuolano per mezzo della battuta portandola hor languida hor veloce, è sostenendola etiandio in aria, secondo i loro affetti, ò senso delle parole.

2. Nelle toccate ho hauuta consideratione non solo che siano copiose di passì diuersi, et di affetti: ma che anche si possa ciascuno di essi passi sonar separato l' uno dall' altro: onde il sonatore senta obligo di finirlo tutto potrà terminarle ouunque più li sarà gusto.

3. Li cominciamenti delle toccate sieno fatte adagio, et arpeggiando: è cosi nelle ligature, ò uero durelli, come anche nel mezzo del opera si batteranno insieme; per non lasciar voto* l' Istromento: il qual battimento arpiglierassi à bonoplacito di chi suona.

4. Nell' ultima nota cosi di trilli, come di passaggi di salto, ò di grado, si dee fermare ancorche detta nota sia croma, ò, biscroma o dissimile alla sequente; perche tal posamento schiuerà il confonder l' un passaggio con l' altro.

A. TO THE READER.

Having found that a vocal and expressive manner of playing, combined with a diversity of traits, meets with favour, it has occurred to me to gather together these feeble efforts of mine, and to imprint them with the directions subjoined, protesting, at the same time, that I do not proscribe the merits of others, and that I shall feel grateful toward every one who may approve of the sentiment with which I beg to submit my effusions to the judgment of studious and accomplished readers.

1. First, this manner of playing *is not subject to strict time;* it is governed rather by the (changing) beat as is the case with the modern madrigals, the rendering of which, however difficult, is facilitated by the fluctuations of the (conductor's) beat —be it languid or quick or sustained, as the sentiment or the sense of the words may require.

2. As regards the Toccatas, I have selected such as contain a variety of traits and expressive ornaments; the sections being so arranged as to enable the executant to choose among them, to play those he prefers, and to stop as he likes.

3. The beginnings of the Toccatas should be played adagio and arpeggiando: tied, slurred, or sustained notes, and indeed the bulk of each piece, are to be taken in proper proportion, one beat to chime with another; but, in order to make the best of the instrument, the beat (*i.e.*, the *nuances* of tempo) must be left to the good taste of the executant.*

4. The last note of a shake, of a series of skips, or of a scale passage, is to be held, no matter whether the said note be a quaver or a semiquaver, and so forth. Indistinct phrasing will thus be avoided, and different passages will not be confounded one with another. (See p. 51.)

* A misprint, *uoto* for *noto* (kindly pointed out by Herr Carl Krebs in his excellent review of the present Primer, "Vierteljahrsschrift für Musikwissenschaft," 1893, pp. 235—238) has induced a muddle here. The English version, paragraph 3, ought to stand as follows :—3. The beginnings of the Toccatas, and indeed about half of each piece, should be played adagio and arpeggiando; tied, slurred, or sustained notes the same, so that the instrument shall not sound void. This manner of playing must be left to the discretion of executants.

5. Le cadenze benche sieno scritte veloce conuiene sostenerle assai, e nelle accostarsi il concluder de passaggi ò cadentosi anderà sostenendo il tempo più adagio.

Il separare e concluder di passi sarà quando troverasssi la consonanza insieme d' ambidue le mani scritta di minime.

5. Cadences, though written quick, should be somewhat sustained; when they are found at the end of passages preparatory to a final cadence, the tempo should be retarded. The end of a section may be known when a consonance of minims is written for both hands at the same time (*i.e.*, at a full close, indicated by a plain chord).

6. Quando si trouera un trillo della man destra ò, vero sinistra, eche nello stesso tempo passeggierà l' altra mano non si deue compartire à nota per nota, ma solo cercar che il trillo sia veloce, et il passaggio sia portato men uelocemente et affettuoso: altrimente sarebbe confusione.

6. If the right hand has a shake, or if the left hand has one, and the other hand at the same time plays a passage, you must not divide note for note, but simply take care that the shake be rapid and the passage expressive and less rapid; else there will be confusion. (See p. 51.)

7. Trouandosi alcun passo di crome, e di semicrome insieme a tutte due le mani, portar si deue non troppo veloce: e quella che sara lo semicrome douerà farle alquanto puntato, cio è non la prima, ma la seconda sia col punto; è cosi tutte, l' una no, e l' altra si.

7. If you meet with a passage of quavers in one hand and semiquavers in the other, you must not take it too quick; and the hand which has the semiquavers must play them somewhat dotted; that is to say, not the first but the second shall have the dot, and so on in succession. (See p. 52.)

8. Auanti che si facciano li passi doppi con amendue le mani di semicrome douerassi fermar' alla nota precedente, ancorche sia nera: poi risolutamente si farà il passagio, per tanto più fare apparire l' agilità della mano.

8. Observe that if you have to play double passages—both hands in semiquavers—you must stop on the key (note) preceding such passages—even if it be a black key (accidental)—then resolutely play them, thus letting the dexterity of your hand appear so much the greater.

9. Nelle Partite quando si troveranno passagi et affetti sarà bene di pigliare il tempo Largo; il che osservarassi anche nelle toccate. L' altre non passagiaté si potranno sonaro alquanto allegre' di battuta, rimettendosi al buon gusto è fino giuditio del sonatore' il guidar il tempo; nel qual consisti lo spirito, è la perfettione di questa maniera è stile' di sonare.

9. If in the Partite (pieces written in division—variations) you meet with traits and expressive ornaments, it will be well to take the time deliberately (pigliare il tempo Largo); and the same holds good as to the Toccatas. Those pieces which are not written in division (non passaggiate) may be taken at a somewhat quicker pace; this may be left to the good taste and delicate judgment of the executants, who will choose the proper tempo; *for the perfection of this style and manner of playing consists in the tempo.*

Li Passachagli si potranno separatamente sonare, conforme à chi piu piacerà, con àgiustare il tempo del l' una è altra parte, cossi delle Ciaccone. — (Signed) CHRISTOPHORUS BLANCUS, *sculpsit* 1616

The Passacagli (Cento Partite sopra Passachagli) may be played separately at pleasure, provided the tempo be adjusted from one section to another—and the same applies to the Ciaccone.

PREFACE TO THE CAPRICCI AND CANZONI (1624).

B. A GLI STUDIOSI DELL' OPERA.

Per che il sonare queste opera potrebbe riuscire ad alcuni di molta fatica, vendendole di diversi tempi, e variationi; come anco pare, che da molti sia dismessa la prattica di detto studio della partitura hò voluto avvertire che in quelle cose, che non paressero regolate, con l' uso del contrapunto, si debba primieramente cercar l' affetto di quel passo, e il fine dell' autore circa la dilettatione dell' udito, e il modo che si ricerca nel sonare.

In questi componimenti intitolati Capricci, non ho tenuto stile cosi facile come nei miei Ricercari, ma non si deve però giudicare la difficolta loro prima di mettergli bene in prattica nell' instromento dove si conoscerà con lo studio l' affetto che deve tenere.

Come anco havendo atteso insieme la facilità studio è vaghezza, paredommi cosa assai convenevole à chi suona che se l' opere paressero di faticha il cominciar da principio sino al fine si pottra pigliar, dove più piacerà di detti passi, e finire in quelli che termineranno del suo tuono.

Si deveno i principii cominciarli Adagio a dar maggior spirito e vaghezza al sequente passo, e nelle Cadenze sostenerle assai prima che si incominci l' altro passo.

E nelle trippole, ò sesquialtere se farranno maggiori, si portino Adagio, le minori alquanto più allegre, se di tre semiminime, più allegre se faranno sei per quattro si dia il lor tempo con far caminare la battuta Allegra.

Conviene in alcune durezze fermarui con arpeggiarle accio che riesca più spiritoso il seguente passo: il che sia detto con ogni modistie, e con rimettermi al buon giuditio degli studiosi.

B. TO STUDENTS.

As these pieces may prove troublesome to play by reason of the frequent changes of time and speed, and also on account of the variety of divisions, and as it appears, moreover, that many players have given up the practice of reading from the score: * I will here remark that in those passages which do not appear to be written in the usual way (regulated by the ordinary practice of contrapuntists), the executant must endeavour to realize the musical sense and expression and do justice to the intention of the composer, who always desires to please the ear of his audience, and is in the habit of adapting the style of his performances to that end.

The pieces called Capricci are not so easy to render as the Ricercari; but one ought not to judge of their difficulty before thoroughly practising them; after proper study, the desired effect will readily be obtained.

To facilitate the execution of these pieces and make it pleasant to listeners, the executant may be allowed to select such passages as please him best, and thus save himself the trouble of playing each piece from beginning to end; but he must be careful to conclude with some passage closing in the key.

As a rule the pieces should be started at a slow pace, so that they may gain in liveliness and spirit as they proceed. The cadences are to be retarded up to the beginning of the sections following.

The *major* triple and sextuple time (*i.e.*, $\frac{3}{1}$) is to be taken slowly (Adagio); the *minor* triple and sextuple time (*i.e.*, $\frac{3}{2}$), a little quicker; $\frac{3}{4}$ time (also C $\frac{4}{4}$), in a lively manner; $\frac{6}{4}$, Allegro.

It is advisable to dwell on certain dissonances near the end of a section, and to retard the closes *arpeggiando*, so as to impart fire and animation to what follows.

I have ventured to say so much in all modesty, and beg to submit it to the kind judgment of students.

---

*The Capricci and Canzoni are printed in score, a stave to each part; whereas in the Toccatas Frescobaldi adopts the so-called Italian tablature: a stave of six lines for the right hand and another of eight lines for the left.

These two addresses to readers and students appear as a complete confession of faith concerning style and execution.*

It may not be superfluous to illustrate the fourth, sixth, and seventh of Frescobaldi's precepts by applying them to passages from his own works.

Ad. IV. and VI. The last main note of a shake to be held: the shake to be taken quicker than the passage in the other hand:—

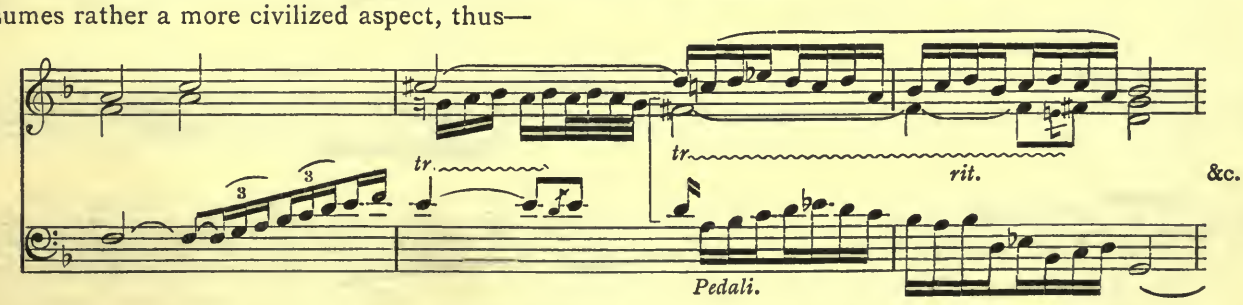
Toccata III.

Ibid.

will accordingly come to something like this—

And the hideous cacophony in Toccata IV., *Lib.* 2—

assumes rather a more civilized aspect, thus—



The last example, at the shake, is extremely difficult to play on the manuals as it stands in the text; whereas it is simple enough if the pedals are introduced as indicated. *And it is not a mere guess that the pedals are here intended.* No one who has studied Frescobaldi's organ works can doubt that he made a far more extensive use of the pedals than he has been credited with. In three instances only he expressly demands pedals, and writes them on extra lines or on a special stave: Capriccio-Pastorale

* "The perfection of this manner of playing consists in the tempo," might serve for a motto to Wagner's treatise On Conducting!

(Toccate, *Lib.* I.) and Toccatas V. and VI. (*Lib.* II.)—the latter entitled "Per l' organo sopra i Pedali, e senza." But in the pieces specially intended for the use of organists, caprici and recercari, as well as in the toccatas, there are numerous instances where the pedals are obvious and, indeed, indispensable—as in the closing bars of the Recercar (No. VI.) sopra Fa, Fa, Sol, La, Fa (Capricci, *Lib.* I.).

The fact that many of Frescobaldi's publications were addressed to cembalists as well as organists, "Toccate d'intavolatura di Cembalo et Organo," and contained pieces for both instruments, accounts for the "sopra i pedali, e senza." The Capriccio-Pastorale and the two Toccatas, V. and VI., merely show *particular* effects produced by the pedals—*i.e.*, a species of drone consisting of long sustained notes—in one instance a D of 22 bars, C and $\frac{6}{4}$ (Toccata VI.)—and the qualification "e senza" implies no more than that such pedal drone may, on the cembalo, either be dispensed with altogether or merely hinted at.

Ad. VII.—If quavers occur in one hand, together with semiquavers in the other, *every second semiquaver may be slightly prolonged as if it were dotted, i.e.:—*

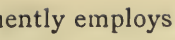
Accordingly, to take one example out of many, the following bit from Toccate IV., *Lib.* I.—

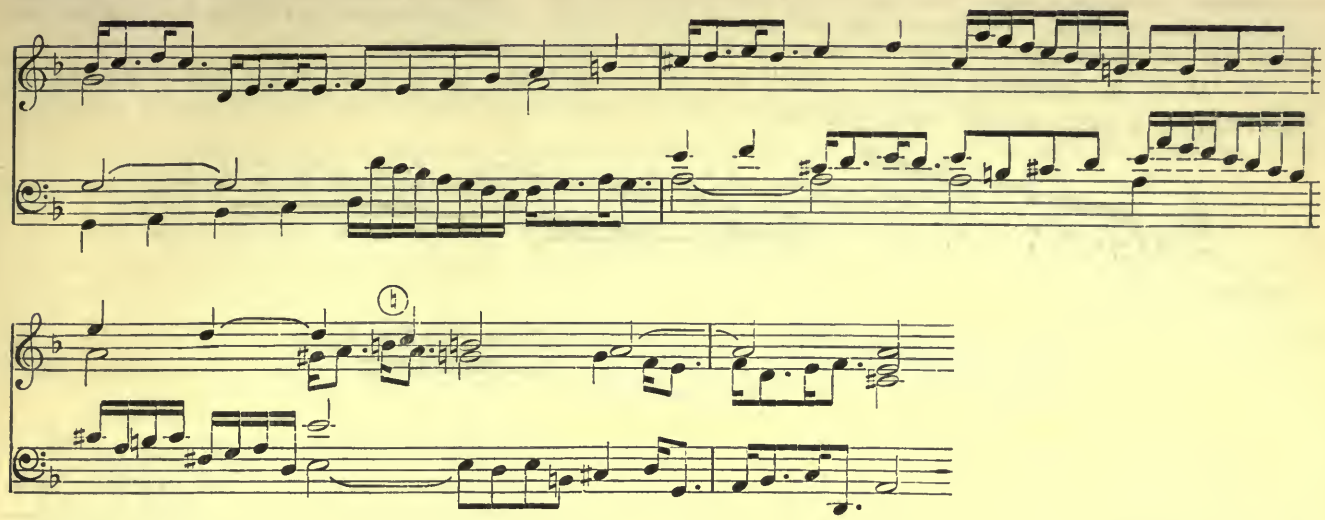
would appear thus:

Is there anything to account for such curious eccentricity? Perhaps the following considerations apply:—

(*a*) The practice of varying a succession of equal notes by means of dots is traditional, and common enough in the divisions of the sixteenth and seventeenth centuries;

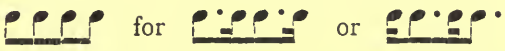
Such prolongations are the "clamationi" and "pricked crotchets," mentioned *ante*, p. viia.

(*b*) Frescobaldi frequently employs the rarer form  as in the little Toccata quoted above (p. 47), or in Toccata II., *Lib.* I. :—

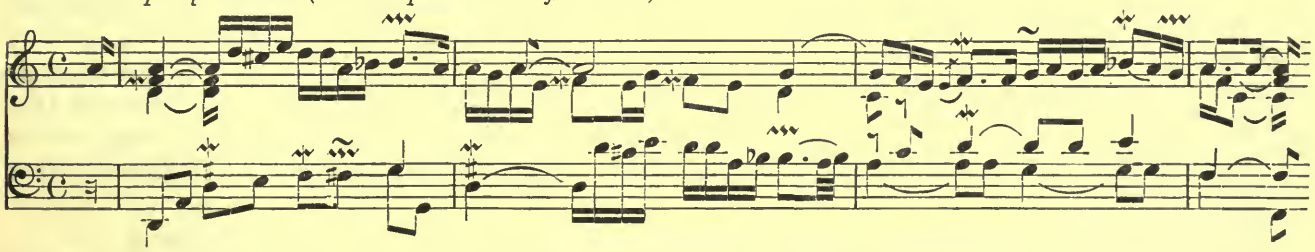


It may be inferred that the semiquavers forming the third and eighth minim of the left hand, and the seventh minim of the right, should also be played slightly dotted—

A similar practice—*i.e.*, to write



obtained in France a century later—witness François Couperin: "Pièces de Clavecin" Premier Livre, 1713, Second Ordre, I.; the Allemande "La Laborieuse" is headed: "Sans lenteur; *et les double croches un tant soit peu pointees*" (*the semiquavers a trifle dotted*) :—



In "L'Art de toucher le Clavecin," 1717, pp. 39 and 40, Couperin, discussing the defects of "notre façon d'écrire la musique," says :—

"Par example: nous pointons plusieurs croches de suites par degres-conjoints; et cependant nous les marquons égales; notre usage nous a asservis; et nous continuons." ("We dot a number of crotchets succeeding one another diatonically; nevertheless we write them as equal; we are slaves to our habits, and we persist in our ways.") He has just been saying, "Les Italiens écrivent leur musique dans les vrays valeurs qu'ils l'ont pensée"; but this applies to the Italians, his contemporaries—whereas the French practice he reprehends is clearly that of the earlier Italians. He continues, and the passage is important, as he keeps the ancient practice in view and indirectly defends his own way of suggesting expression by means of words:—"*Examinons donc d'ou vient cette contrariété:* Je trouve que nous confondons la mesure avec ce qu'on nomme cadence, ou mouvement. *Mesure* définit la quantité, et l'égalité des terms: et *Cadence*, est proprement l'esprit, et l'ame qu'il y faut joindre. Les *Sonades* des Italiens* ne sont gueres susceptibles de cette cadence. Mais, tous

* *Suonate*=sound-pieces=Klangstuecke; he means pieces such as Corelli's "Sonate da Chiesa," or Vivaldi's "Concerti."

nos airs de violons, nos pièces de clavecin, de violes, &c., designent, et semblent vouloir exprimer quelque sentiment. Ainsi n'ayant point imaginés de signes, ou caractères pour communiquer nos idées particulières, nous tachons d'y remédier en marquant au commencement de nos pièces par quelque mots, comme *Tendrement*, *Vivement*, &c., à-peu-près, ce que nous voudrions faire entendre. Je souhaite que quelqu'un se donne la peine de nous traduire, pour l'utilité des étrangers; et puisse leur procurer les moyens de juger de l'excellence de notre musique instrumentale."

c. With the awkward fingering which was in constant use up to J. S. Bach (see the notes on fingering, pp. 3 and 4) a jerky scale, such as—

was *easier* to play than—

In connection with the old system of fingering, a further consideration presents itself:—

It has been shown (*ante*, p. 3) that Diruta distinguishes between good and bad fingers—"dite buoni" and "dite cattive"—the good fingers playing notes which have the stress—"note buone"—the bad fingers notes which have it not—"note cattive"; and the probability was touched upon that the rules of fingering may have been applied with a view to proper accent—that the phrasing required may have suggested the fingering, and *vice versâ*.

Couperin conveys something of the kind.—And Quantz (1752), "Versuch" XI., § 12, p. 105, as though it were a matter of course, states: "The main notes (*good* notes, as the Italians call them) have the stress—the *bad* notes pass. Because of this rule we ought to play the quickest notes in a moderately quick tempo, or, *in an Adagio, somewhat irregularly*, although they appear to be written equally; so that the *good* notes—*i.e*, the 1st, 3rd, 5th, and 7th note of each figure—are dwelt upon a little longer than the *bad* ones—*i.e.*, the 2nd, 4th, 6th, and 8th," &c. Quantz then proceeds to give examples—and many exceptions; but he returns to the point again and again, always enforcing the same thing: that certain notes are stressed and slightly dwelt upon (p. 112, § 5; p. 113, § 10). All along, then, from before Frescobaldi to Bach and later, *the notation of certain preludes, toccatas and the like seems to represent rigid time—but in practice there was tempo rubato, and more than that.*

* * * * * * * * * * * * * * *

Frescobaldi's precepts, read in the light of the foregoing comments, form a sufficient guide for the execution of his works. Applied *cum grano* they enable us to reconstruct his peculiar style, and in a measure to play his pieces as he played them himself. Moreover, and again *cum grano*, they can be taken to represent the best contemporary style of organ and harpsichord playing, both a generation before and after Frescobaldi—from Claudio Merulo, Sweelinck, and perhaps Byrde and Gibbons on the one hand, to his disciples and imitators, Froberger, George Muffat, Franz Tunder, Caspar Kerl, on the other—and thus forward to J. S. Bach.

The main points may be stated under the following heads:—

Tempo. Measured time, *moderato*, for Recercari and Capricci. Increase of speed together and with increase of figuration, section by section.

Measured time, *moderato*, for Canzoni and Versetti d'Hinni.

Partite sopra arie (variations on airs) and Partite sopra Passacagli (variations on an ideal ground, usually of two bars) also require measured time—the character of the tune or the ground to guide the variations—each variation to be played on its own merits—speed to increase or decrease according to the amount of figuration. The transition from one section to another to be adjusted.

Dance Measures
- Pavana, slow and stately;
- Gagliarda, a little quicker;
- Corrente, still a little quicker:
- Passacaglia, lively;
- Ciaconna, a little less lively than Passacaglia.

Tempo rubato (improvisation) for the Toccatas. Begin deliberately; increase the speed by degrees; semi-cadences poco ritardando; final cadences sostenuto e ritardando assai. Extremes of speed, such as we are now accustomed to, are excluded. The changing pace is indicated by changes in the notes—from breves, semibreves, minims to crotchets, quavers, semiquavers, and by changes in the time signatures—from $\frac{2}{1}$, $\frac{3}{1}$, $\frac{3}{2}$ to $\frac{2}{2}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{4}$—ranging from Adagio to Allegro. Cadences at the end of sections to be played broadly, somewhat ritardando, the penultimate and final notes to be dwelt upon.

Shakes to be rapid; the last note (main note of the shake) sustained. A shake in one hand must not be divided note for note with a passage in the other.

Runs and connecting passages are usually meant to be taken quickly; dwell on the first note, and make up for the loss by playing the remainder a little quicker than it is written. Also, for the sake of clearness, dwell slightly on the final note of a run, or of a series of shakes.

Fingering. The old-fashioned fingering may occasionally suggest peculiarities of accent and phrasing, or quasi-staccato.

Pedals to be used freely at discretion.

Registration to be simple and robust.*

The harpsichord pieces demand distinct alternation of forte and piano. Expressive phrasing is by no means excluded, but it must depend on *the relative value and duration* of the notes, rather than on any subtle gradations of power. In this connection again a remark of Couperin's is significant: "Il est sur qu-un certain chant, qu-un certain passage, etant fait d'un certain façon, produit a l'oreille de la personne de gout, un effect different." But the mechanism of the harpsichord affords little chance for expression, except by ritardation or accelleration of a note or group of notes.

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* Authentic directions for Registration are so rare with the early Italian organists, that extracts translated from Diruta will be welcome. Diruta's directions apply to the better class of organs in Frescobaldi's time, both a generation before and after. The organ built by Bartolomeo Antegnati for the Cathedral of Brescia, 1580, can be taken as a fair specimen:—**

1. Principal, 16 ft.
2. Principal divided ("Pr. spezzato"), 16 ft in the manual, with a number of *larger* pipes not wanted for the manual, which served the pedals. The pedal so arranged that it connected, not with the pipes of the equivalent keys of the manual, but with pipes an octave lower—the result being the effect of a 32-ft stop.
3. L'Ottava, 8 ft.
4. La Quinta decima (Octava 4 ft.).
5. La Decima nona (Quinta $2\frac{2}{3}$ ft.).
6. La Vigesima seconda (Octava 2 ft.).
7. ,, sexta (Quinta $1\frac{1}{3}$ ft.).
8. ,, nona (Octava 1 ft.).
9. La Trigesima terza (Quinta $\frac{2}{3}$ ft.).
10. Another Vigesima seconda (Octava 2 ft.) to connect with Octave 8′, Flauto 8′, and Decima nona $2\frac{2}{3}$′, which produces the effect of Cornetti.
11. Flauto in Quinta decima (4 ft.). (Ritter asks: "Gedackt 4′." ?)
12. Flauto in Ottavo (8 ft.). (Ritter: "probably a Gedackt 8′, of wood.")

The principal organ at St. Peter's, Rome, *circa* 1620, had fourteen registers. An acceptable modern equivalent for Frescobaldi's "organo pleno" would therefore probably be:—

Manual: Principals (Open Diapason), Octaves, and Quints; to these couple the foundation stops of the pedal (16 ft.) and add a 32-ft. bass. The flute stops were not as a rule employed in "organo pleno," being reserved as "extraordinary registers" for special effects.

What chiefly concerns us, however, is the *total effect*, which must have been bright, penetrating, and by no means ignoble—though, perhaps, rather feeble as compared with contemporary German organs.

** "L'Arte Organista de Constanzo Antegnati," Brescia, 1608. Mattheson, in his Vollkomener Capellmeister, p. 466, mentions, on hearsay, an old organ in St. Mark's, Venice, which had nine registers.

Diruta, like everybody before and after him, assigns a peculiar character to the several Modes or ecclesiastical Tones.* and the registration he recommends is intended to express this character—

I. "The first Tone" (Dorian Mode or Scale: D, a, d) demands a dignified and touching "Harmony," and requires Principal and Octave, also Flauto or Ottava sopra.

II. "The second Tone" (Hypodorian Mode: a, D, a) requires Principal and Tremulant.

III. "The third Tone" (Phrygian Mode: E, b♮, e) is plaintive: Principal (16′) and Flauto (8′).

IV. "The fourth Tone" (Hypophrygian Mode: b, E, b), like the second tone, demands a sad and sombre "Harmony"—both tones should be played with Principal and Tremulant, at the "Elevation." This may be applied to Frescobaldi's "Toccata cromaticha—Per l'Elevation" (edit. Haberl, No. 17); also Toccata 32 and 46.

V. "The fifth Tone" (Lydian Mode: F, c, f), with its moderate hilarity, may be expressed by Octave, Quinta decima, and Flauto.

VI. "The sixth Tone" (Hypolydian Mode: c, F, c), with its dignified and devotional "Harmony," should have Principal, Octave, and Flauto.

VII. "The seventh Tone" (Mixolydian Mode: G, d, g), being mild and lively, has Ottava, Quinta decima, and Vigesima seconda.

VIII. "The eighth Tone" (Hypomixolydian Mode: d, G, d), of a free and pleasant effect, is best expressed by Flauto, or Flauto and Octave, or Flauto and Quinta decima.

IX. "The ninth Tone" (Aeolian Mode: A, e, a) of a similar effect, may be expressed by Principal, Quinta decima, and Vigesima seconda.

X. "The tenth Tone" (Hypoæolian Mode: e, A, e) is, to a certain extent, sombre; it is therefore best played with Principal and Octave or Flauto.

XI. and XII. "The eleventh and twelfth Tones" (Ionic Mode: C, g, c; and Hypoionic Mode: g, C, g) require an agreeable and lively sound. For the eleventh Tone take Flauto, or Flauto and Quinta decima, or both together with Vigesima nona; also Ottava with Quinta decima and Vigesima seconda; but for the twelfth Tone take Flauto, Ottava, and Quinta decima, or Flauto solo.†

---

* Which character consists in the different position of the semitones (mi, fa) and the *finals*, and in the various cadences resulting, when the notes of the scales are accompanied contrapuntally. The "Finals" are here indicated by capital letters. Brackets mark off the writer's additions.

† "Il Transilvano," Part II., book 4.

MERSENNE.

"Harmonie Universelle et Traité des Instruments à Cords," 1636-37.

DENIS GAULTIER.

"Pièces de Luth," published 1660, and "La Rhéthorique des Dieux," *circa* 1650. (Edit. Oskar Fleischer, Vierteljahrsschrift für Musikwissenschaft, 1886.)

VII.

MERSENNE.—THE LUTE.

NAMES and signs of "tremblements" with their probable effects :—

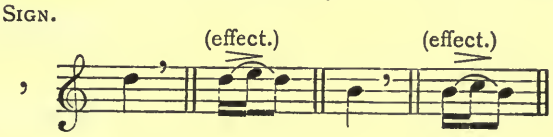
Table subjoined: It should be understood that the letters on the left of the perpendicular line denote the frets on the neck of the lute—*i.e.*, if a finger of the left hand "stops" at one of the frets, as on a guitar or banjo, the pitch of the sound elicited will depend on the vibrating length, size and tension of the string; and every system of "Tablature" for the lute, theorbo, and similar instruments rests upon this understanding.*

Names of graces and their signs :—

TABLATURE.	
"Tremblement." . .	c
"Accent plaintif." . .	b
"Verre cassé." . . .	b

Effect: written out in accordance with Mersenne's directions :—

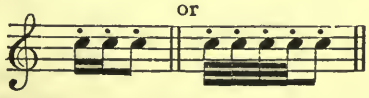
SIGN.



,, A species of vibrato upon the lute, resembling the Trillo and Tremolo of Caccini, Monteverde, &c.—

or something between the two.

Mersenne further mentions the "Martelement" and the "Battement" as modes of playing with which lutenists adorned their performances; but he gives no signs for them—and, indeed, they are not, as he understands them, graces proper. The term "Battement," besides standing for the repercussions of a shake with the lower semitone, or of a single note,† was used to denote certain arpeggii (the notes of a chord played in succession and in any order) as well as various kinds of *short* and *strident* shakes (akin to a very rapid mordent, or to a Schneller), which were taken for an equivalent of *staccato*, such as lute players applied to the repetition of one note thus :—‡

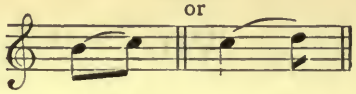
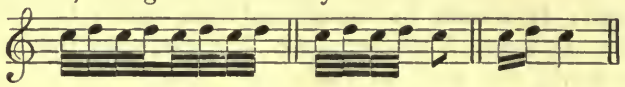
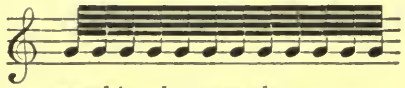
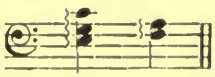


* *Italian* tavolatura, for keyed instruments, is simply our staff notation—six or more lines and the familiar G, C, and F clefs.

† Couperin's "Batemens redoublé sur un même note qui ne lui (le clavecin) convient pas extremement."

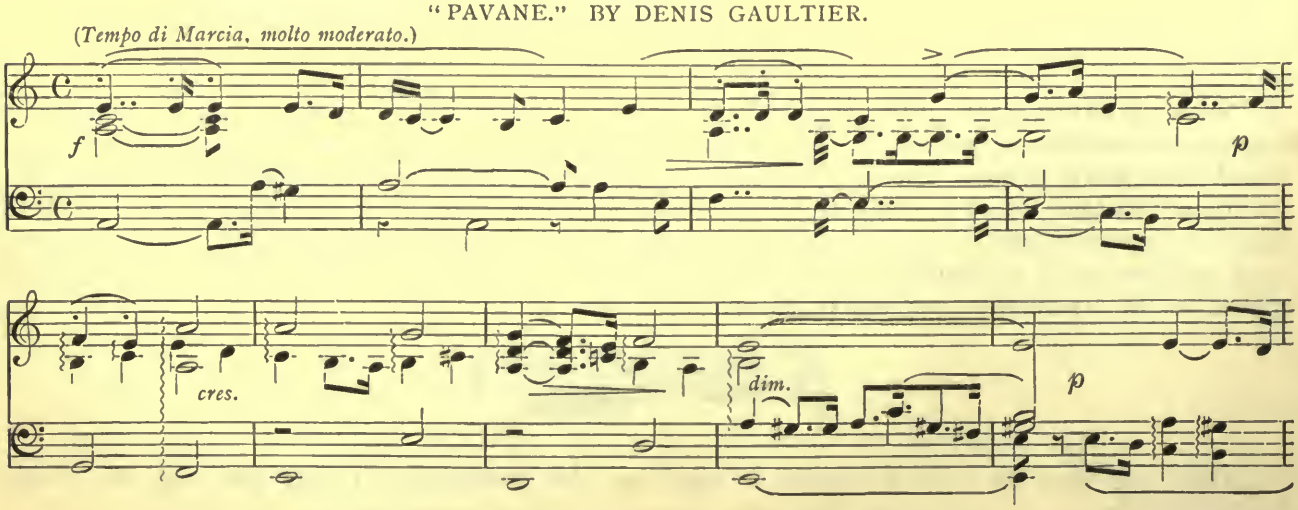
‡ Compare L'Affilard's example 4, p. 82: "Martellement avec deux notes," for the voice; and Türk, "Battement," for the clavier, post, Part II.

DENIS GAULTIER.—"LA RHÉTORIQUE DES DIEUX."

Signs.	Effect.
I. . . . . ,	 or
II. . . . . ,	A shake, long or short, which *begins with the main note*, the second, usually the major second above, being the accessory note:— 
III. . . . ,	A species of vibrato (verre cassè) akin to a shake with the lower semitone; the finger is placed on a fret, and the hand vibrates quickly; effect something like: and  or, rather, *something between the two.*
IV. . . . /	Arpeggio:— 

The single stroke ascending to indicate an arpeggio occurs frequently in French publications of music "for the lute or the clavecin." It was thus transferred from lute tablature to staff notation. Herr Fleischer, in his valuable edition of Denis Gaultier's "Rhétorique des Dieux" (Leipzig, 1886), quotes a Pavana in staff notation, where all arpeggi are so indicated. As a good instance of the close connection between French music for the lute and the clavecin, this delicate little piece deserves a place here. It is given in modern notation. The writer plays it on the pianoforte, with full tone, but with the soft pedal throughout; a soft and lute-like effect is thus obtained.*

"PAVANE." BY DENIS GAULTIER.



* It will be found worth while to compare No. 55 of the "Rhétorique," Hamilton Codex (edit. Fleischer), with the present version, which, after Fleischer, is taken from "Perrine: Pièces de Luth en Musique—avec les regles pour les toucher parfaitement sur le Luth et sur le Clavecin" Paris, 1680.

f
p
dim.
p
pp
p
cres.
f
Ped.
p
p
f (risoluto.)
f
p
cres.
f
dim.
p
calando.
dim.
pp

CHRISTOPHER SIMPSON.

"The Division-Violist,

or,

An Introduction to the Playing upon a Ground."

(1659.)

VIII.

The "Division-Viol," Bass-Viol, Consort-Viol, Viola da Gamba, was a six-stringed Violoncello; length of strings thirty inches from the bridge to the nut, fingerboard furnished with seven "frettes, like those of a lute, but something thicker," indicating semitones; tuned thus:

compass a little beyond three octaves.

Simpson, in his instruction book "The Division Violist" begins by teaching the rudiments of playing upon the viola da gamba, and proceeds to give directions as to "Divisions" (impromptu variations)—how to contrive them, how to apply them, and how to play them. He then goes on to the "Graces" proper, which he divides into "smooth" and "shaked." His explanations, simple and to the point, would leave nothing to be desired, were it not for the fact that he makes a mistake common to writers of instruction books in trying to teach divers things simultaneously; he attempts to set forth what graces are *per se*, and at the same time to show how they should be executed upon the viol. It seems impossible profitably to condense or abridge his remarks, and they are therefore subjoined *in extenso*, with a word or two of elucidation :—

"OF *GRACEING* NOTES."

"Graceing of *Notes* is performed two wayes; *viz.*, by the *Bow*, and by the *Fingers*. By the *Bow;* as when we Play *lowd*, or *soft*, according to our Fancy, or the Humour of the *Musick*. Again; this lowd, and soft, is sometimes exprest in One and the same *Note;* as when we make it *soft* in the *beginning*, and then (as it were) swell, or grow lowder, towards the *middle*, or *ending*. Some also affect a kind of Shake or Tremble with the *Bow*, like the shaking Stop of an *Organ:* but the frequent use thereof (in my opinion) is not commendable. To these may be added, that of Playing 2, 3, or more *Notes* with one Motion of the *Bow*, which would not have that Grace, or Ornament, if they were played severally.

"*Graces* done with the *Fingers*, are of two sorts: *viz.*, *smooth*, and *shaked*. *Smooth* is, when in rising, or falling, a *Tone*, or *Semitone*, we seem to draw as it were, the Sound from one *Note* to another, in imitation of the *Voice;* and is expressed by setting down, or taking off the Finger, a little after the touch of the *Bow*. In ascending, it makes that Grace which we call a *Plain-Beat** or *Rise;* in descending, that called a *Backfall*.†

"Sometimes a *Note* is graced by sliding to it from the *Third below*, called an *Elevation*, now something obsolete. Sometimes from the *Third above*; which we call a Double *Backfall*. This sliding a *Third*, *up*, or *down*, is alwayes done upon one String. Again; a *Note* is sometimes graced by joyning part of its sound to the *Note* following; like a *Prickt-Crochet:* whose following *Quaver* is Placed with the ensuing *Note*, but Played with the same *Bow* of his *Prickt-Crochet:* This we will call a *Cadent*.‡ There is yet another plain or smooth Grace, called a *Springer*,§ which concludeth the sound of a *Note* more acute, by clapping down another Finger just at the expiring of it.

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* *i.e.*, Short Vorschlag from *below*. † The same from *above*. ‡ Nachschlag, having the effect of an Anticipation.
§ A kind of Nachschlag.

"SHAKED GRACES."

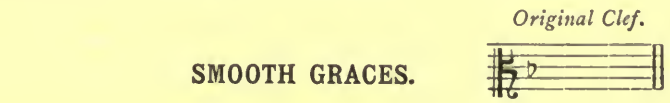
"The other sort of Graces is done by the *Shake*, or *Tremble* of a Finger; of which there are two kinds: *viz.*, Close, and Open. *Close*, is that when we shake a Finger as close and near to that which stoppeth as may be; touching the String, therewith, so gently, and nicely, as to make no Variation of *Tone*:* This may be used where no other Grace is concerned. *Open* is, when a Finger is shaked in that distance from whence it was removed, or is to be set down; supposing the distance exceed not the wideness of a whole *Tone*, or two *Fretts;* for wider then that we never shake.

"Graces made with open Shakes are these. A *Beat;* a *Backfall;* an *Elevation;* a *Cadent:* and double-*Relish*. The *Beat* is the same in Nature with the *Plain-Beat* or *Rise;* the difference, only a short shake of a Finger, before we fix it upon the Place designed. This, as also the *Plain-Beat*, is commonly made from the *Half-Note*, or distance of one *Frett*. The shaked *Backfall* is likewise the same in Nature with the Plain *Backfall*, the difference only a shake of the Finger taken off; which must be done in that wideness whence it was removed. How an *Elevation*, *Cadent*, and double-*Relish*, imploy an open Shake, will better appear in their Examples. To these may be added the *Groppo*,† *Trillo*, or any other movement of the Voice, imitated on the *Viol*, by playing the like moving *Notes* with one Motion of the *Bow*.

"The *Markes* of these *Graces*, applyed to their proper *Notes*, and their *Explications*, are as you see following. *Exp.* is set for *Explication*. Those *Notes* which have an *Arch*, or *Stroke*, set under, or over them, are Play'd with one Motion of the *Bow*."

Original Clef.

SMOOTH GRACES.



NAMES AND "MARKES." "EXPLICATIONS."

This appears to be the slide marked — in the Parthenia.

* A sort of vibrato. † Caccini's Gruppo.

SHAKED GRACES.

"*For these I am obliged to the ever famous* CHARLES COLMAN, *Doctor in Musick.*"

After thus candidly confessing that he had consulted an expert upon keyed instruments as to the more elaborate graces,* the "Master of Division" concludes as follows:—

"Of these (graces) some are more rough and masculine; as, your shaked *Beats* and Backfals; and therefore more peculiar to the *Basse*. Others more smooth and feminine; as, your *close-shake* and *Plain-Graces*, which are more natural to the *Treble*, or upper Parts. Yet when we would express Life, Courage, or Chearfulness, upon the *Treble*, we do frequently use both shaked *Beats* and *Backfals:* as, on the contrary, smooth and swelling *Notes*, when we would express Love, Sorrow, Compassion, or the Like; and this, not only on the *Treble*, but sometimes also upon the *Basse*. And all these are concerned in our *Division-Viol*, as imploying the whole Compass of the *Scale*, and acting by turns all the Parts therein contained."

---

*Simpson ought here to have distinguished Dr. Colman's notion of a "cadent" and an "elevation" from his own, as a *shaked cadent* and a *shaked elevation;* for Simpson's table of smooth graces contains them both in a much less elaborate form.

MATTHEW LOCKE (1632 OR 33-1677).

"Melothesia," 1673.

JOH. JAC. FROBERGER (+1667).

HENRY PURCELL (1658-1695).

"Lessons for the Harpsichord or Spinnet." A posthumous publication. 1696.

IX.

In "Melothesia" the signs for graces and their names are given as follows:—

⟋	... ...	A Fore-fall.
⟍	... ...	A Back-fall.
𝄓	... ...	A Shake.
⟋𝄓	... ...	A Fore-fall and Shake.
∿	... ...	A Beat.

A curious double shake, partially written out, occurs in Matthew Locke's "Prelude" (p. 13):—

Here the sign 𝄓, in treble and tenor, may possibly mean *vibrato*. If this be so, Locke's *tour de force* in the way of a double shake is a combination of the old "Trillo" and "Tremolo," something like this—

And a very good shake too, A.D. 1673!

Froberger, who was in England 1662, has shakes of the sort in his Toccatas 1, 2, 3, 5, and 6—printed in 1693 (twenty-six years after his death).* Toccata 2 contains:—

So far as his works have been printed, Froberger, Frescobaldi's best pupil, offers nothing in the way of ornaments that is not covered by the examples and directions quoted under Frescobaldi. If his MS. works are up to the mark of those already printed—and there is little doubt that they are so—Froberger will stand forth as a forerunner of J. S. Bach, hardly second to Buxtehude.†

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* Johann Jacob Froberger: "Diverse curiose et rarissime partite de tocata, ricercare, capricci e fantasie," &c. 1695, Mayence. 10 Suites de Clavecin. 1714, Amsterdam. Both so rare as to rank as curiosities.

† "Frobergern hat der selige Leipziger Bach jederzeit hochgehaiten, ob er schon etwas alt' (Adlung's Anleitung zur Gelehrsamkeit, p. 711. 1758). "The late Bach of Leipzig at all times thought highly of Froberger, spite of his being rather old-fashioned."

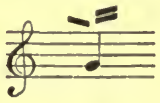
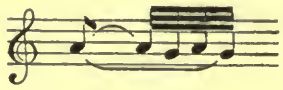
Froberger ought to be edited *literally*—in modern notation, of course—but without addition or subtraction. A representative Toccata or two, and perhaps a Partita, written out in accordance with Frescobaldi's directions as to style, would suffice to indicate the proper reading.

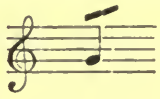
Froberger himself calls some of his series of pieces Partite. Like the suites of later composers they consist of an Allemande, Courante, Sarabande, and Gigue—but they are properly Partite, that is to say, divisions, variations, inasmuch as they are written in the shape of variantes on a single subject—which, by rhythmical transformation, is made to represent the various dance measures. Later on, this peculiar method of construction was given up and the name *Partita* remained. Thus Froberger, together with Buxtehude and Kuhnau, forms the link between Frescobaldi's "Partite," which are essentially Variations, and J. S. Bach's "Partitas" (Clavieruebung, I.), which are collections of pieces in the same key.

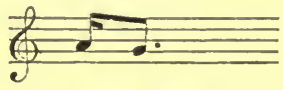
HENRY PURCELL.

A *shake* is mark'd thus: . . . explain'd thus:

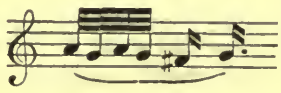
A *beat* is mark'd thus: . . . explain'd thus:

A *plain note and shake* thus: . .  explain'd thus: 

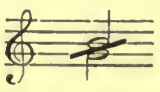
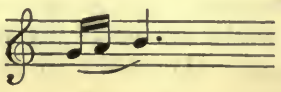
A *fore fall* mark'd thus: . . .  explain'd thus:

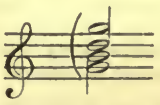
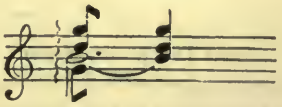
A *back fall* mark'd thus: . . explain'd thus: 

A mark for the *turn* thus: . . explain'd thus:

The mark for the *shake turn'd* thus: explain'd thus: 

"Observe that you always *shake* from the note above, and *beat* from ye note or half note below, according to the key you play in; and for ye *plain note and shake*,* if it be a note without a point, you are to hold half the quantity of it plain, and that upon ye note above that which is mark'd and shake the other half, but if it be a note with a point to it you are to hold all the note plain and shake only the point."†

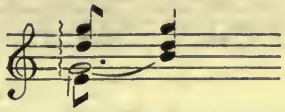
A *slur* is mark'd thus: . . .  explain'd thus: 

The mark for ye *battery* thus: . .  explain'd thus: 

* *I e.*, appoggiatura and shake.

† *I.e.*, the appoggiatura takes about half the value of the main note—if the main note is dotted, two-thirds.

The "explanation of ye Battery" in the original stands thus (cleff)—



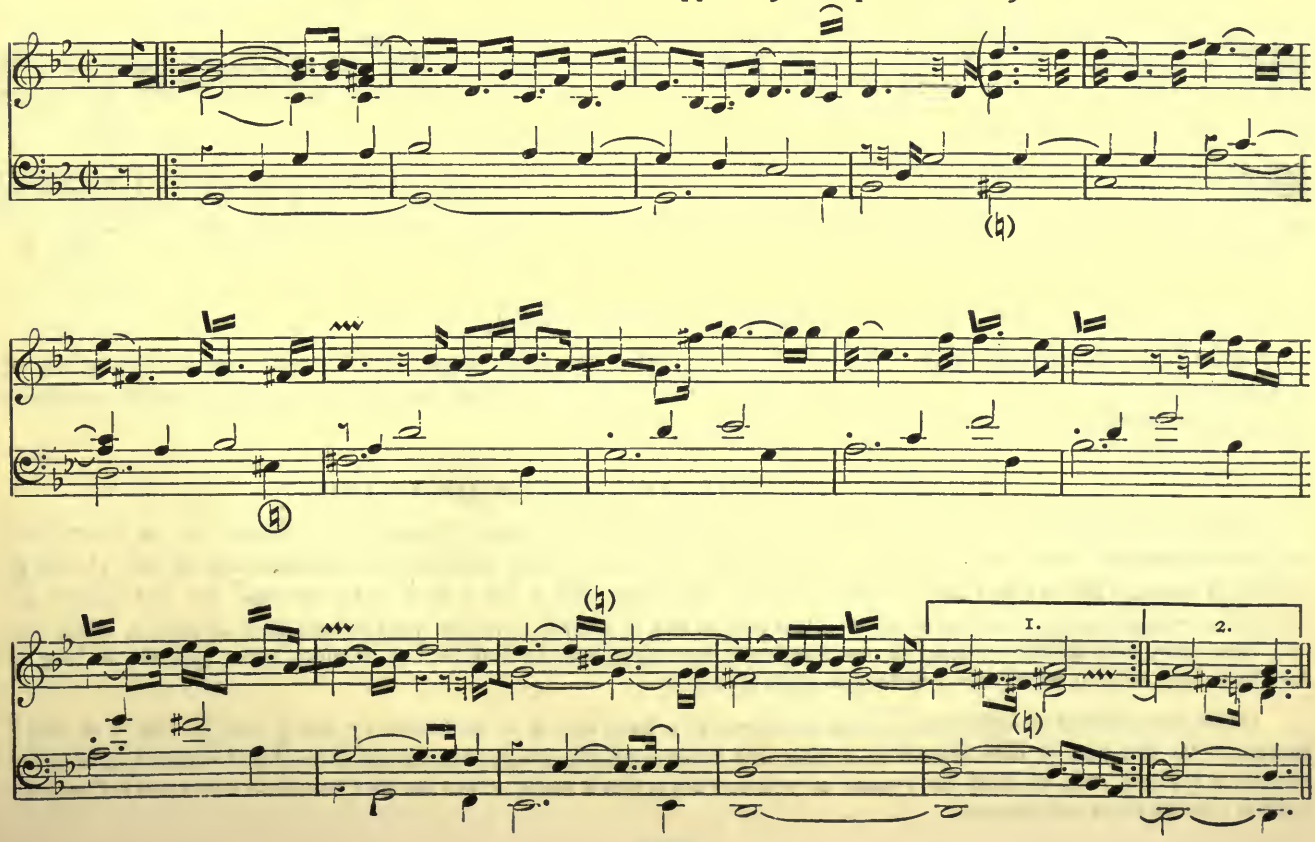
obviously a bundle of blunders. The notes for the thumb and index are engraved a line too low; and the ties connecting the quavers for the middle and little finger are missing. So much rectified, the question remains: *why* the dotted minim G, or rather B? And the answer is: to set free the thumb and thus reduce the stretch. In Beethoven's notation (compare Sonata C sharp minor, *Finale*) the explanation would accordingly stand—

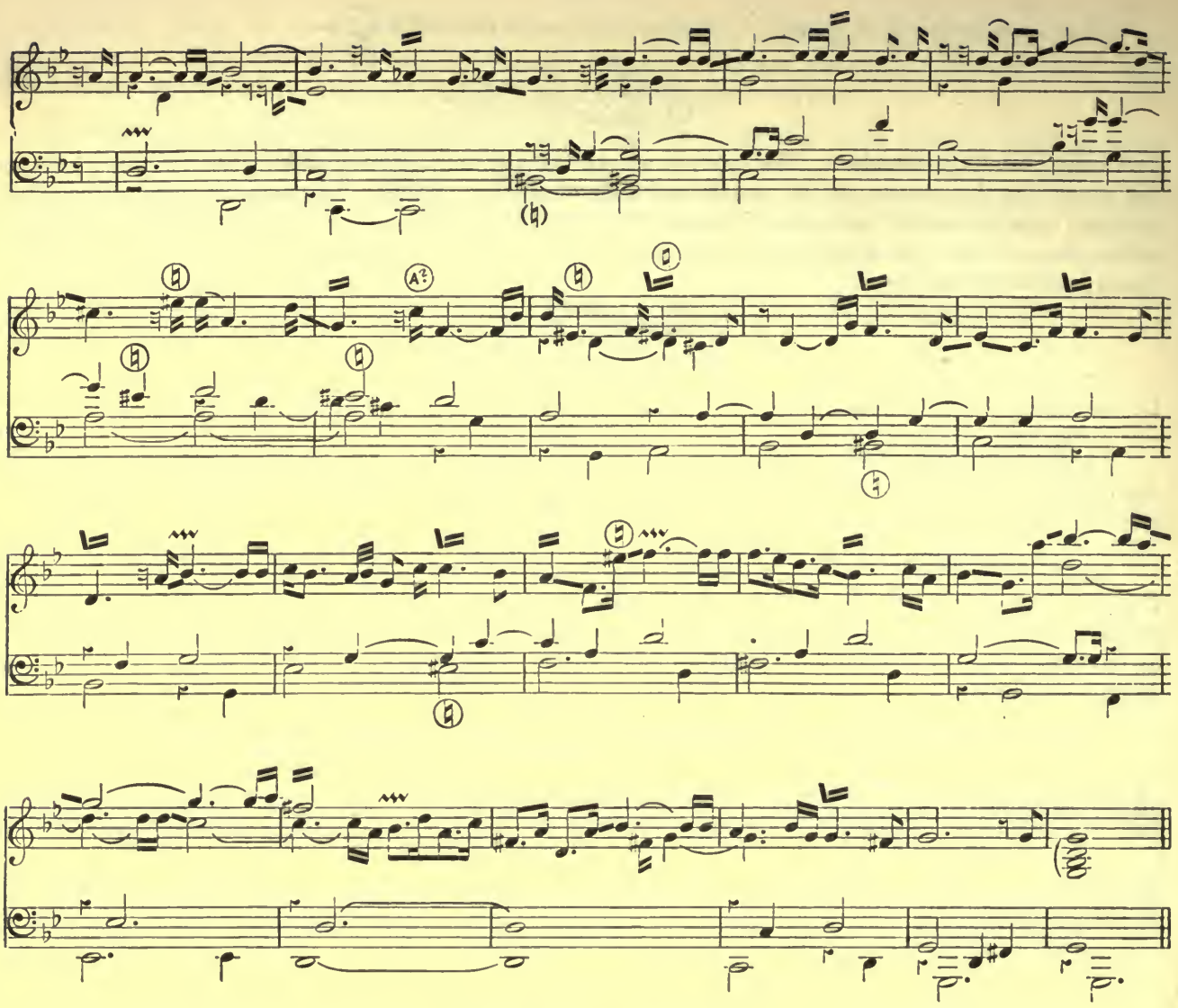
i.e., an arpeggio of four notes legato, of which the upper three notes are to be held down.

There is no need of further comment—the names and signs for Purcell's graces are obsolete—but the things intended still exist and the directions apply—graces are *diatonic* "according to the key you play in," shakes generally begin with the upper accessory, etc.

Musicians may well be grateful to Professor Pauer for his reprint of Purcell's Lessons in "Old English Composers." The text is correct as far as the notes go, and carefully presented; the ornaments, however, require completion and revision, *table in hand*. A task for the Purcell Society. Subjoined is one of the best of Purcell's pieces with the graces as they stand in the original edition. Sharps, it will be seen, are used instead of naturals.

"ALMAND": Purcell's Lessons, pp. 8—9—10, published 1696.





PURCELL ON TEMPO.

Attention has already been drawn to the fact that in early days various time signatures served to indicate the speed of a piece. In this respect Purcell's evidence italicised below supports and completes that of the Parthenia and of Frescobaldi—*ante* pp. 46 and 51.

"EXAMPLE OF TIME OR LENGTH OF NOTES."

There being nothing more difficult in Musick then playing of true time, 'tis therefore nefsesary to be observ'd by all practitioners, of which there are two sorts, Common time and Triple time, and is distinguished by this C this ¢ or this 𝅝 mark, *ye first is a very slow movement, ye next a little faster, and ye last a brisk and airry time, and each of them has allways to ye length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four, by saying one, two, three, four,* two Minims as long as one Semibreif, four Crotchets as long as two Minims, eight Quavers as long as four Crotchets, sixteen Semiquavers as long as eight Quavers.

Triple time consists of either three or six Crotchets in a barr, and is to be known by this $\frac{3}{2}$ this $\frac{3}{6}$ this $\frac{3}{}$ or this $\frac{6}{4}$ marke, *to the first there is three Minims in a barr, and is commonly played very slow, the second has three Crotchets in a barr, and they are to be play'd slow, the third has ye same as ye former but is play'd faster, ye last has six Crotchets in a barr and is Commonly to brisk times* as Jiggs and Paspys.

The attempt to suggest some workable measure of speed, "one semibreif in a bar to be held as long as you can *moderately tell four*, by saying one, two, three, four," shows that Purcell, like his contemporaries, felt the want of some such measure. Thus Mersenne, 1637, indicates the duration of half a "tactus," a minim, as that of *one beat of the heart, i.e.*, about $\frac{1}{72}$nd of a minute. Diruta's groppi and tremoli seem to show a somewhat slower rate for the average minims in his time. Mace's words, 1676, cover Purcell's. The 17th edition, 1718, of Playford's "Introduction to the skill of musick" virtually repeats Mace's and Purcell's direction; but with an addition

"Stand by a large chamber-clock and beat your hand or foot to the slow motions of the pendulum, telling one, two, with your hand down as you hear it strike, and three, four, with your hand up; which measure I would have you observe in this *slow* sort of common time (marked C), the second sort of common time is a little faster ¢, the third is quickest of all, 𝄵. You may tell one, two, three, four, in a bar, almost as fast as the regular motion of a watch."

In the 8th edition, 1732, of Christopher Simpson's "A Compendium or Introduction to practical music," the counting process is applied to *crotchets and quavers:*

"Pronounce the words (one, two, three, four) in an equal length as you would (leisurely) read them, then fancy those four words to be *crotchets*, which make up the quantity or length of a semibreve, and consequently of a time, or measure; in which let the words (one, two) be with the hand down, and (three, four) with it up, etc."—"Some speak of having recourse to a lively pulse for the measure of *crotchets;* or the little minutes (seconds) of a steady-going watch for *quavers*, by which to compute the length of other notes; but this which I have delivered will, I think, be most useful to you."

Quantz, "Versuch," 1752, xvii., 7, par. 46, 47, et seq., after alluding to Loulie's project of a "chronometre"*—which he knows only through Walther's Lexicon, and which failed to gain approval—proposes "the pulse at the hand of a healthy man" for a unit. He takes (1) *allegro assai*, (2) *allegretto*, (3) *adagio cantabile*, (4) *adagio assai* as types of speed for comparison—subject to various modifications "for the sake of expressing the passions." In common square time:

allegro assai	each	minim	=	one	pulsation;
allegretto	,,	crotchet	=	one	,, ;
adagio cantabile	,,	quaver	=	,,	,, ;
adagio assai	,,	quaver	=	two	pulsations.

He proceeds to explain the same thing in *alla breve* time: that each beat has half the above value; and also in simple and *compound triple* time: how in 𝅗𝅥 𝅗𝅥 𝅗𝅥 groups of three quavers form one beat or pulsation.

All this shows a gradual change in the notation of music from what Beethoven called big pound-notes (Pfundnoten) to our crotchets, quavers, and their sub-divisions.

In the writer's opinion, it further indicates a slow but unmistakable increase of speed in the execution of music all round—instrumental music especially. This subject is further discussed in the chapter J. S. Bach.

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* Loulie's "Principes," etc., quoted p. 91.

THOMAS MACE.

"Musick's Monument," 1676.

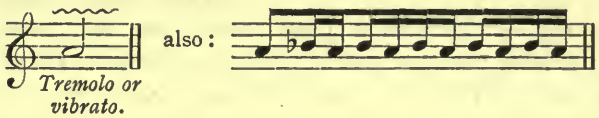
(The Lute).

X.

"The Names of such Graces which we most commonly use upon the *Lute*, be *these:*

Tablature. *Explanations* written out in accordance with Mace's directions.

The 1st and *chiefest* is
The Shake, marked thus: /. a



2. „ Beate. „ „ / a

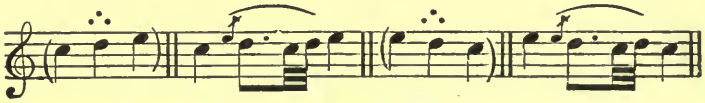
3. „ Back-fall, „ „ a

4. „ Half-fall, „ „ a

5. „ Whole-fall, „ „ + a

6. „ Elevation, „ „ ⁜ a

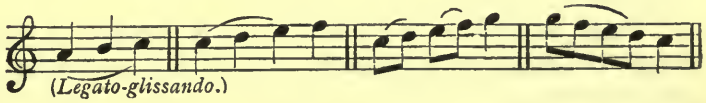
7. „ Single Relish, „ „ a



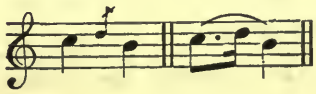
This Grace is akin to the true shake: it is played with the fingers as upon a Viol.

8. „ Double Relish, „ „ a

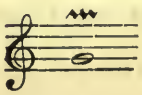
9. „ Slur, „ „ a
10. „ Slide, „ the same a



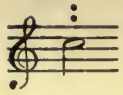
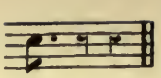
11. „ Springer, „ thus: a

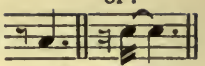


12. „ Sting, „ „ a



Vibrato.

13. The Tutt, marked thus : a  stop the sound 

14. „ Pause, „ „ a, or thus : a (Fermata). Also used in the sense of a "cessation"—*i.e.*, a little pause *before* a note, thus : or : 
(*See* Fr. Couperin, under *Suspension.*)

The 15th and last, Soft and Loud, „ „ so : lo : ("which is as Great and Good a Grace, as any other whatever").

"DIRECTIONS" culled from Mace.

Page 105.—"Whatever your Grace be, you must, in your Fare-well, express the True Note perfectly; or else your pretended Grace will prove a Disgrace."

Page 103.—"You must likewise know that a Shake is not always to be made two Frettes off (which is a full Note's distance), but as often from one Frette (which is Half a Note Distance)." The "Frettes" upon the fingerboard of a Lute, indicated by the letters a, b, c, d, e, f, represent intervals of *semitones;* thus, the tuning of the Lute-strings being known, the tablature can be deciphered with ease.

Page 104.—A *Back-fall* (appoggiatura from above) explained: "Let your Note be what it will; it must first partake of the Tone of another Note or Half-Note *above it*, before it sound."

Page 104.—**A *Half-fall*** explained (short appoggiatura from below): "As soon as E—that is, the finger stopped at fret E—has given its perfect sound, my next finger must fall smartly into F; so that F may sound strongly *only by that fall;* which will cause a pretty, neat, and soft sound, without any other striking."

Effect:

Page 106.—*The Elevation* "is generally to be made in the ascension or descension of a 3rd" (major or minor) "and always upon the middle note." It consists "of five letters" (notes), "as you see, linked together by a hooped stroak" (compare table), "none of which are to be struck, but only the first, and all the rest are to be performed by the activity of the left hand in the manner of *falling or sliding*" (glissando).*

Page 107.—*The Double Relish* "is a Grace, very profitable to practice, for the making of the hand nimble, quick, and even; but upon the Lute is not used to be performed, by any sliding or falling of notes, as others are; because it consists of too many notes, to be performed, without some other help than by the left hand."—"In encient times, the well and true performance of it, upon the several keys, throughout the instrument (either Lute, or Viol) was accounted an eminent piece of excellency, though now, we use it not at all in our compositions for the Lute."†

Page 109.—*The Springer* "is a Grace, very neat and curious, for some sort of notes; and is done thus, *viz.*, "After you have hit your note, which you intend to make the Grace upon, you must (just as you intend to part with your note) dab one of your next fingers lightly upon the same string, a frett, or two frettes below (according to your Ayre) as if you did intend to stop the string to sound, in that stop (so dab'd); but only so, that it may suddenly take away that sound which you last struck; yet give some small tincture of a new note; but not distinctly to be heard, as a note: which Grace, if well done and properly, is very taking and pleasant."

Pages 109, 110.—*The Pause*, "which although it be not a Grace, of any performance, nor likewise numbered among the Graces, by others,‡ yet the performance of it, in proper places, adds much to Grace; and the thing to be done is but only to make a kind of cessation, or standing still, sometimes longer and sometimes shorter, according to the nature, or requiring of the humour of the musick; which if in its due place be made, is a very excellent Grace."

---

* The "elevation" occurs in the Parthenia. See Orlando Gibbons's Galiardo in C, penultimate bars of the 3rd and 5th parts.

† It occurs in the Parthenia: see Nos. xvi. and xviii., Orlando Gibbons's Galiardo in C, bar 7, part 1, and his Pavin in A minor "The Lord of Salisbury," bars 7 and 9.

‡ *See* Couperin's Table, under "Suspension," *post* p. 101.

JOH. ANDREAS HERBST . . . 1588-1666.

(A German Capellmeister and Singing-master.)

"Musica moderna prattica, overo maniere del buon canto" (1658).

MICHEL L'AFFILARD.

"Principes très faciles pour bien apprendre la Musique"
(First Edition, 1635).

JOH. PLAYFORD.

"Musick's Handmaid; New Lessons for the Virginal or Harpsichord"
(1663).

D'AMBRUIS.

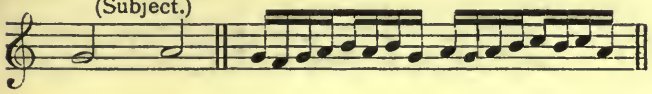
(A Parisian Singing-master.)

"Livre d'Airs, avec les seconds complet en Diminution" (1685).

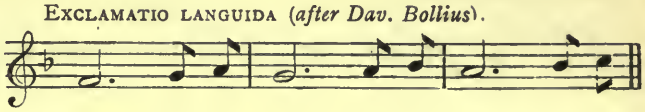
XI.

HERBST (1658), quoted from Rob. Eitner's Monatsschrift für Musikkunde, x., 103, amongst other illustrations of Diminution, has the following:—

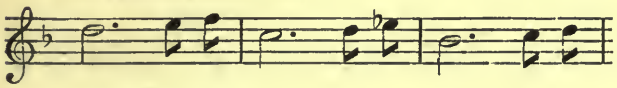
PASSAGGI (*i.e., Groppi*).
(Subject.)



EXCLAMATIO LANGUIDA (*after Dav. Bollius*).



EXCLAMATIO EFFECTUOSA.



EXCLAMATIO VIVA.

EXCLAMATIO PIU VIVA.

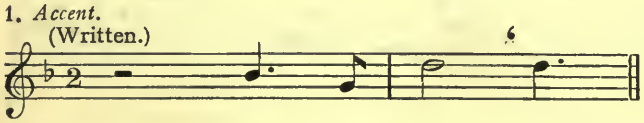
EXCLAMATIO CON RIBATTUTA DI GOLA:—

L'AFFILARD'S "Principes."—The fourth and fifth editions of this popular Tutor, 1702 and 1705, are here quoted from—seven editions altogether. In the fourth edition it is asserted that "the signs are those used by famous masters for a long time past"—and they do in fact occur in most "Recueils d'Airs"—such as those by De la Barre, Berthet, D'Andrieu, Du Parc, Desfontaines, De la Croix, Desvoyes, Marchand, Monteclair, Montcuilly, Prunier, Regnard, and may be taken to represent the ways of French amateur vocalists; on this ground they demand attention. Like Playford's early publications, the editions of L'Affilard are clumsily printed from moveable wooden type. The stiff woodcut sign for the "accent" (‖) has been reproduced here by the true sign (𝆑) as it occurs in contemporary engraved music.

"Marques dont on se sert pour désigner les Agréments du Chant."

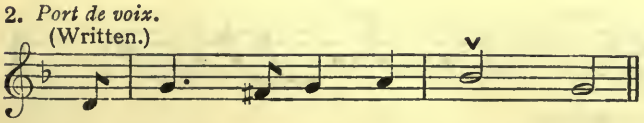
"Notes signifiées par les marques précédentes."

1. *Accent.*
(Written.)

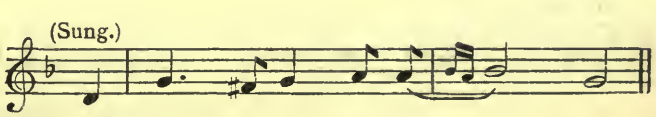


(Sung.)

2. *Port de voix.*
(Written.)

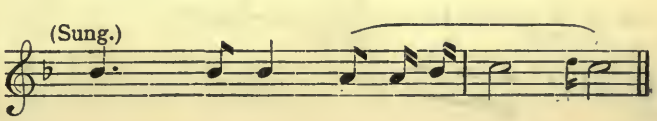


(Sung.)

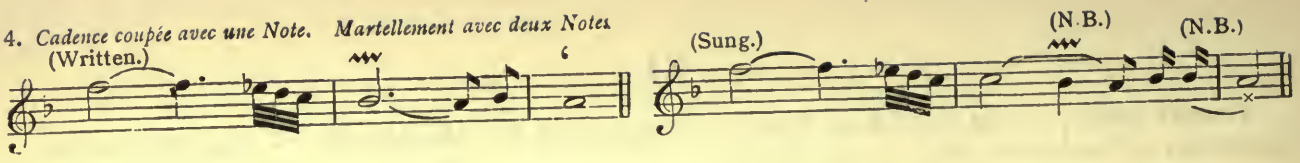


3. *Port de voix double.*
(Written.)

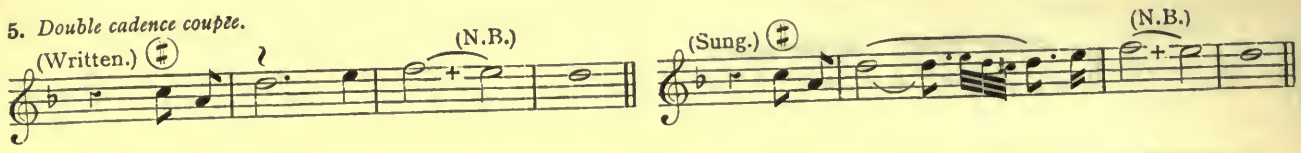
(Sung.)



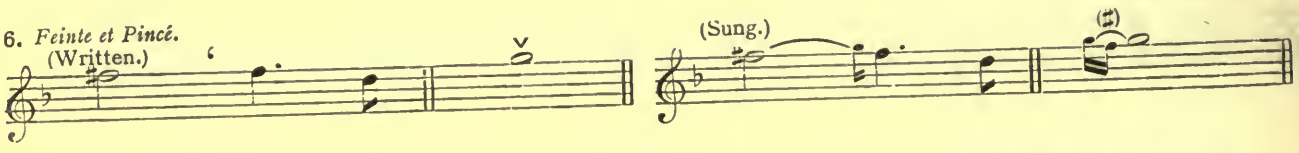
4. *Cadence coupée avec une Note.* *Martellement avec deux Notes.*



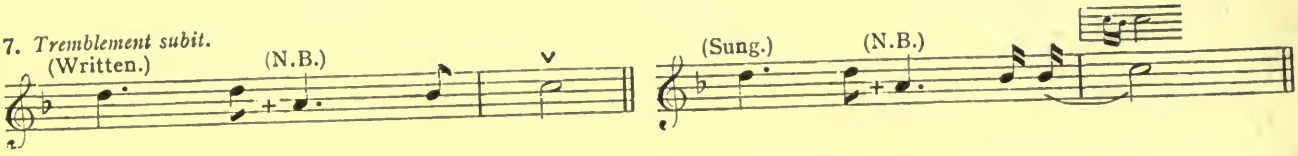
5. *Double cadence coupée.*



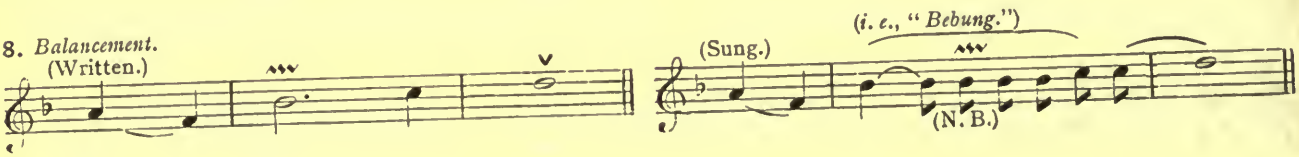
6. *Feinte et Pincé.*



7. *Tremblement subit.*

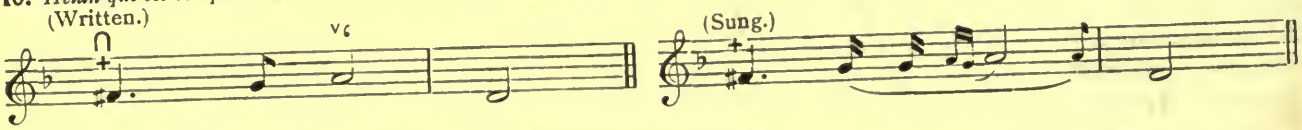


8. *Balancement.*

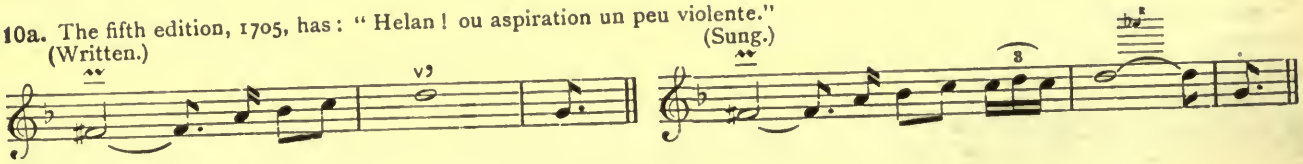


9. *Coulements.*

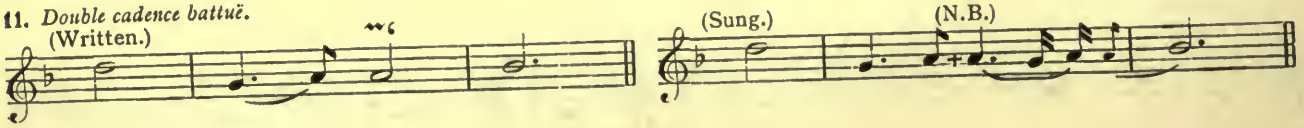
10. *Helan qui est composé d'un Port de voix et d'un Accent.*



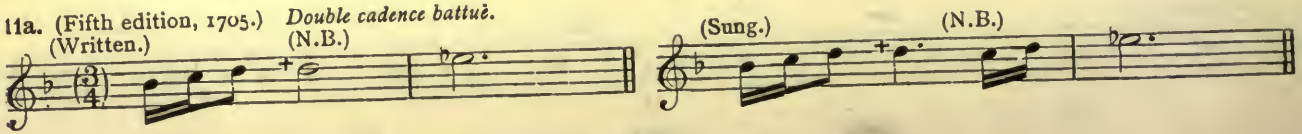
10a. The fifth edition, 1705, has: "Helan! ou aspiration un peu violente."



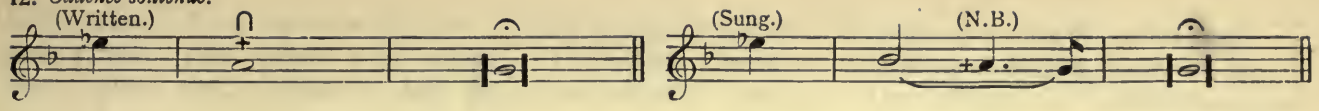
11. *Double cadence battuë.*



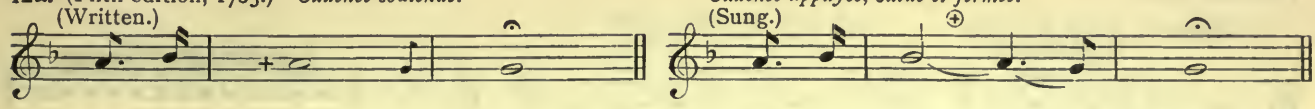
11a. (Fifth edition, 1705.) *Double cadence battuë.*



12. *Cadence soûtenuë.*



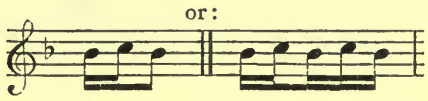
12a. (Fifth edition, 1705.) *Cadence soûtenuë.*



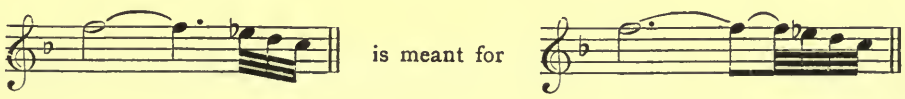
These interesting examples, mostly in the same time and key, and evidently intended to be representative, require the following comments:—

The sign + not written out, to which attention is drawn by (N.B.), stands for our *tr.*, and signifies a shake with the upper accessory.

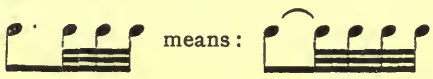
The sign ∿, also not written out, which occurs in No. 4 as sung, stands for a semi-shake



The use of the dot as a somewhat indefinite sign of prolongation (in No. 4) was a matter of common practice till late in the eighteenth century. Thus the phrase—



Compare J. S. Bach's Fugue in D major, "Forty-eight Preludes and Fugues," No. 5, Part I., where—



In No. 6, the "Feinte," as marked and explained, is identical with the "accent" in No. 1.

In No. 7, the "port de voix" V is left partially unexplained: the last note C in the explanation requires two tiny preparatory notes, as shown in No. 2.

The "Balancement" in No. 8 is the true "Bebung" (slow or quick vibrato) of Ph. E. Bach and Beethoven—

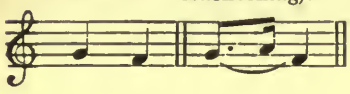
nearly identical with Dirutas' "percuotere più volte il tasto," Caccini's and Prætorius's vocal "trillo," and the vibrato of lutenists and violists.

In the examples from the fifth edition, at 10a, the "port de voix" V requires two little notes before the final D in the explanation (as at No. 2).

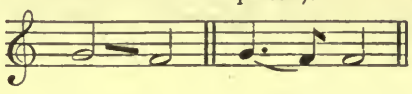
The example of a "cadence appuyée, battuë and fermée," No. 12, when fully written out, comes to this—

PLAYFORD, "Musick's Handmaid" (1678), 2nd Edition, Part I. Here the sole sign for graces is still that of the Parthenia 𝄪 and no explanation is given. In Part II. 𝆔 occurs for a shake, and 𝆕 for "a plain note, and shake," as Purcell has it. In the "Introduction to the Skill of Music" (17th edition, 1718) Playford has—

"A Springer": Expl. (a sort of Nachschlag).



"A Cadent": Expl. (an anticipation).



"A close shake": Expl. (Vibrato).

* * * * * * * * * * *

A specimen from D'AMBRUIS's "Livre d'Airs avec les seconds (the repeats) complets en Diminution" (in Division) may be compared with "Les Agréemens de la même Sarabande," in Bach's time.

AIR.

DIMINUTION.

With D'Ambruis • = Short Mordent; + = Shake.

JOH. PACHELBEL . . . 1653-1706.

JOH. KUHNAU . . . . 1667-1712.

FRANZ XAVER MURSCHHAUSER
1670-1733 OR '37.

JOHAN ADAM REINKEN . 1623-1722.

JOH. GOTTFRIED WALTHER 1684-1748.

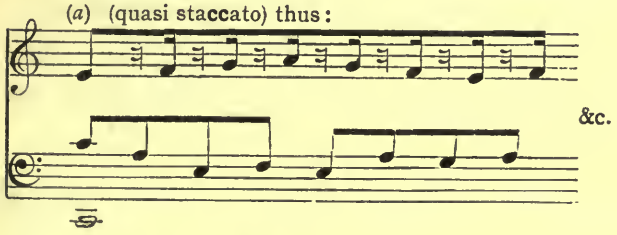
J. CASP. FERD. FISCHER . *Circa* 1700.

XII.

PACHELBEL'S "Hexachordon Apollinis," 1699, has **t** for shakes. His Organ Toccata in C major, printed from a MS. (Ritter: Geschichte des Orgelspiels II., p. 132), contains a number of bars marked thus:—

the mark ▬, which Ritter does not explain, is the lutenist's sign for *arpeggio*. Therefore the passage should be played—

(*a*) (quasi staccato) thus:



(*b*) Or (legato) thus:

* * * * * * * * * * *

KUHNAU (Bach's precursor as *Cantor* at the Thomas-schule, Leipzig) uses (1695) 𝄪 for the "pincé" (mordent, short shake with the lower accessory)—

* * * * * * * * * * *

MURSCHHAUSER'S "Prototypon longo-brevis organicum exhibens," I., contains a series of shakes perhaps worth quoting:—

His shakes, when he writes them out, almost invariably begin with the main note. His table of Graces is as follows :—

"SIGNA QUÆDAM NONNULLIS EXPLICANDA."

* * * * * * * * * * *

J. A. REINKEN : "Hortus Musicus,"* describes : "Tremul qui inferne tonum ferit," and "Tremul qui superne tonum contingit" :—

"*Admonitio.*—Si quis forte ignoravit, quidnam simplex × sibi velit is sciat tremulum significare, qui inferne tonum feriat : quemadmodum hae duæ || tremulum notant, qui superne tonum contingit."

If any one be ignorant of the signification of the sign ×, let him know that it means a trill, in which the note below the principal note is used as the assistant grace note, while || indicates a trill in which the note above is employed.

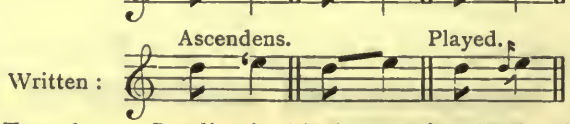
* * * * * * * * * * *

Seb. Bach's friend, JOHANN GOTTFRIED WALTHER (they were together at Weimar, 1708-14), has the following signs and explanations :—

The examples at A are slides (Schleifer) and turns (Doppelschlag).

At B. : 1 is the "Nachschlag." 2 and 3 ⫻, and ⫻, (the old English sign from the Parthenia) is here used to signify a short shake or a short mordent ; 4 and 5 are again slides (Schleifer).

In his *Musicalisches Lexicon*, 1732, WALTHER indicates the "*Accent*," appoggiatura, by means of the sign (, or ⸌, ascending,), or ⸍, descending ; and he further says, "appoggiature are *generally short*, taking very little of the time of the main note ; *sometimes*, especially when marked in the French way—*i.e.*, by means of a tiny note preceding a main note of short duration, they may take up something like the half of such main note."

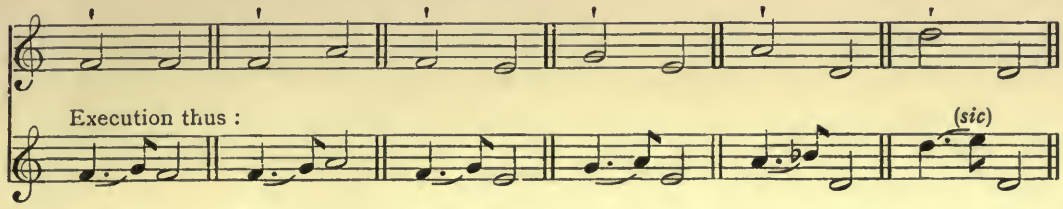


Walther also states that the Frenchman, Loulié, in his instruction book (Paris and Amsterdam, 1698) : "Elemens, ou Principes de Musique," p. 80—a copy in the British Museum†—has explained the accent

* Edit. Riemsdiik (Leipzig).

† That author's name is there spelt without the accent on the final e.

differently; Loulié's sign being a little perpendicular stroke | which, applied to various intervals signifies a small grace note connecting two main notes, thus :—

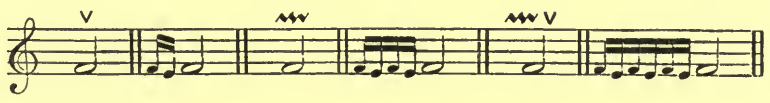


Loulié, p. 79, has the same thing with the grace note descending, and calls it "chutte" = fall. It is the "*Nachschlag*" of J. S. Bach's German contemporaries.

Walther adds further that *Janowka*, in *Clave ad Thesaur. magnæ artis Musicæ*, under the head of "Einfall" (Forefall), has two little descending strokes which signify a sort of appoggiatura—again a "*Nachschlag*" or else an "Anticipation"—thus :—

Under "Aspiration" Walther quotes another grace—once more a *Nachschlag*—marked: upwards thus ∧, downwards ∨ :—

Loulié calls *Martellement* what Frenchmen usually call Mordent or Pincément; his sign for the "Martellement simple" is ∨; "Martellement double," ∧∨; "Martellement triple," ∧∨∨ :—



* * * * * * * * * * *

J. C. F. Fischer. "Musicalisches Blumen-Büschlein, oder neu eingerichtetes Schlag-Werklein," Op. II. (a copy in the British Museum, printed at Augsburg, no date, *circa* 1700-20).

"Occurrent frequentius in sequenti hoc meo opusculo quædam adhuc ignota signa, quæ ne Philomusicum dubium subinde detrinent his præmetto et explico."

"In the following little work of mine certain rather unfamiliar signs appear frequently, and to make matters clear to amateurs, I will here set forth and explain them."

CHAMBONNIÈRES . . . . †1670.

LE BEGUE . . . . . 1630-1702.

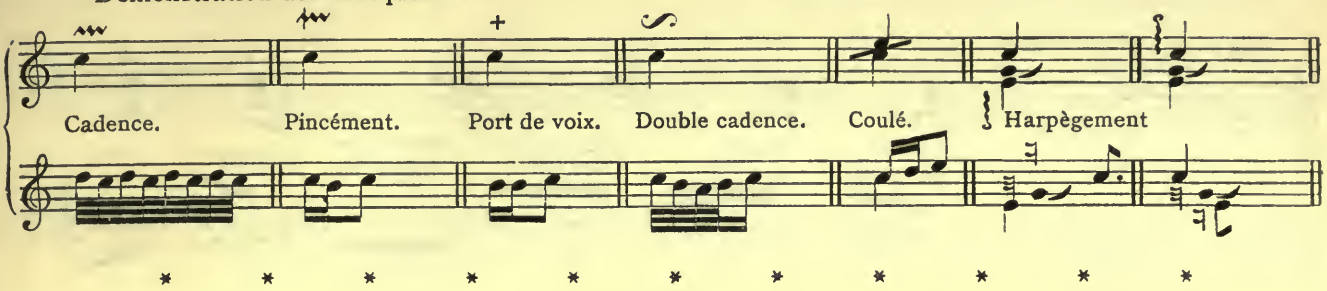
LULLY . . . . . 1633-1687.

D'ANGLEBERT . . . . . *Circa* 1650.

XIII.

"Les Pièces de Clavecin de Monsieur de CHAMBONNIÈRES" (Livre Premier), published in 1670, the year of his death. (British Museum).

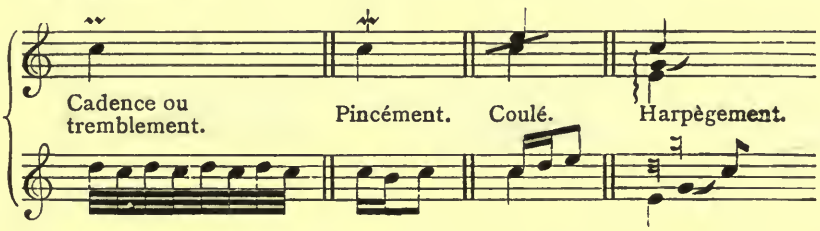
"Demonstration des Marques":—



* * * * * * * * * * * *

"Les Pièces de Clavecin. Composées par Monsieur LE BEGUE,* Organist du Roy et de l'Eglise Saint Fréderic." Paris, 1677 (British Museum).

"Demonstration des Marques":—

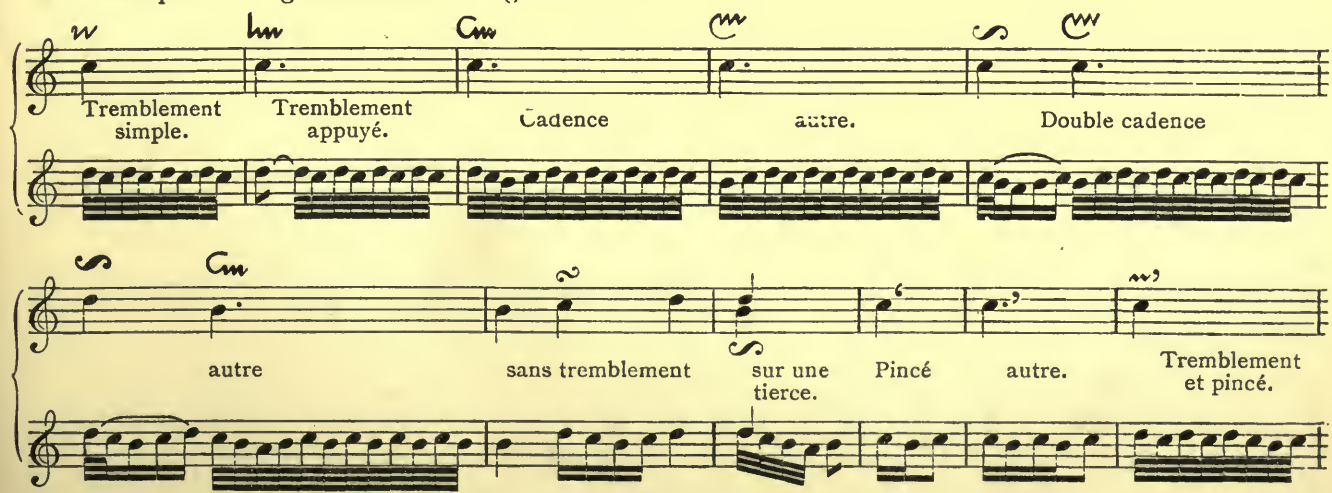


In the second edition (1686) of Lully's opera "Armide, tragédie mise en musique," the sign for the shake (t) is replaced by ×.

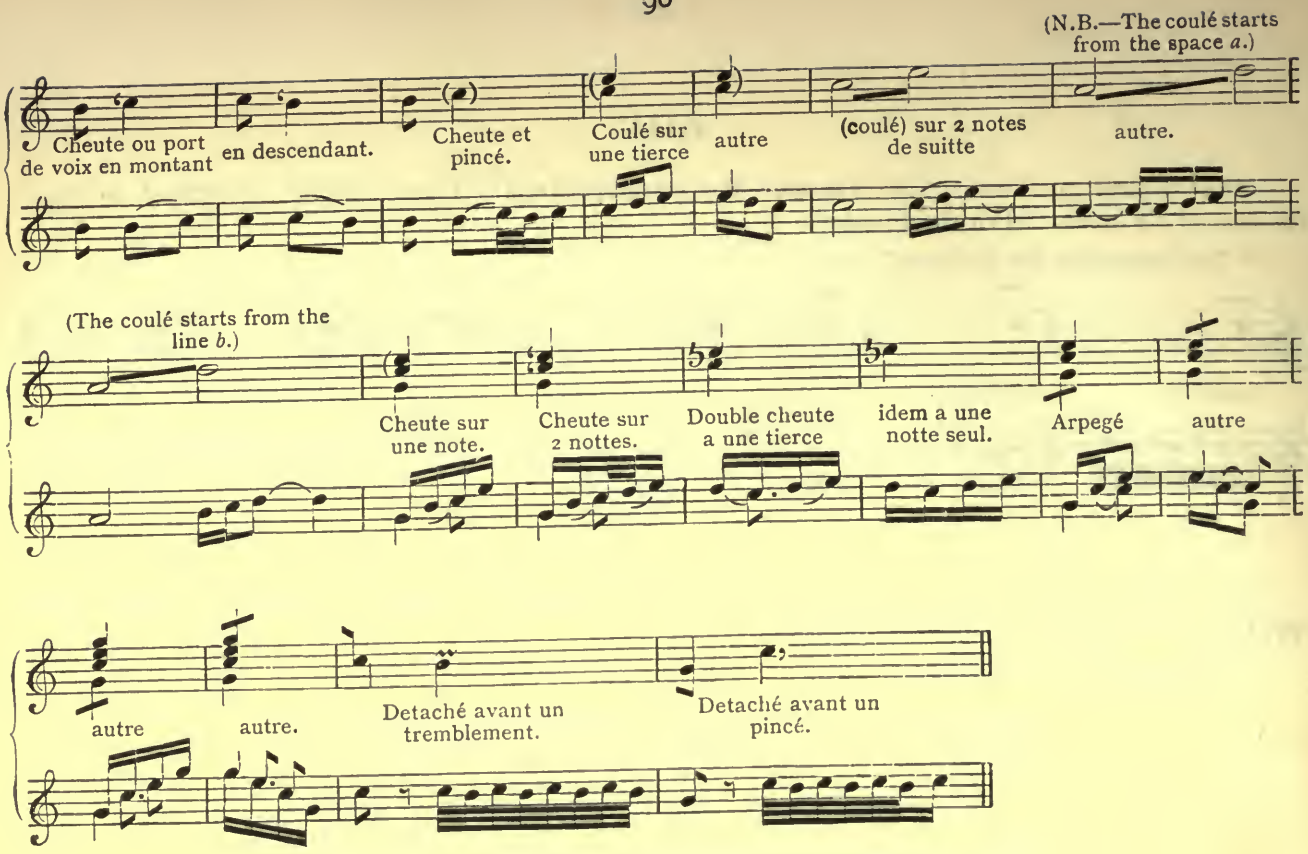
* * * * * * * * * * * *

Henry D'Anglebert's "Pièces de Clavecin," 1689.

"Marques des Agréments et leur signification":—



* There are two Livres d'orgue of Le Begue, the first of which only is in the British Museum.


(N.B.—The coulé starts from the space *a*.)
Cheute ou port de voix en montant
en descendant.
Cheute et pincé.
Coulé sur une tierce
autre
(coulé) sur 2 notes de suitte
autre.
(The coulé starts from the line *b*.)
Cheute sur une note.
Cheute sur 2 nottes.
Double cheute a une tierce
idem a une notte seul.
Arpegé
autre
autre
autre.
Detaché avant un tremblement.
Detaché avant un pincé.

FRANÇOIS COUPERIN. . . . 1668-1733.

"L'Art de toucher le Clavecin" (1717).

RAMEAU . . . . . 1683-1764.

"Pièces de Clavecin" (1731).

XIV.

THE publications of François Couperin are:

"*Pièces de Clavecin.*" Premier Livre, 1713 (Five "ordres," or sets).
" " Second Livre, 1716-1717 (Seven further "ordres").
"*L'Art de toucher le Clavecin.*" 1717 ("Y compris huit Preludes," and an Allemande).
"*Pièces de Clavecin.*" Troisième Livre, 1722 (Seven "ordres").
" " Quatrième Livre, 1730 (Eight "ordres").
A Total of 236 pieces.

"*Les gouts réunis*, ou nouveaux Concerts, augmentés de l'apothéose de Corelli."
"*L'Apothéose de l'incomparable Lully.*"
"*Trios*" for viols.
"*Pièces de viole.*"

Brahms and Chrysander have edited an admirable reprint of the four books of "Pièces de Clavecin" (Denkmaeler der Tonkunst IV.; and, London: Augener, 1888).

L'Art de toucher le Clavecin—"ma mèthode," as Couperin calls it when referring to it in his pieces—is the representative method of French Clavecin playing. The book was known to Seb. Bach and his sons, and highly esteemed by them.* It can be taken to represent the French style during at least a quarter of a century anterior to the date of publication. In the dedication "Au Roi," Couperin says: "it is twenty-three years since your Majesty has listened to my compositions." Contents: Position before the instrument, and position of the hands. Ornaments. Preliminary exercises. Remarks on fingering, illustrated by examples from the author's "Livre de Pièces," I. and II. An "Allemande" (the prototype of Seb. Bach's "Allemande" in B minor, Suites Françaises III.) Divers "Preludes," eight in number, "écrits sur le ton de mes pièces, tant de mon premier livre, que de mon second"—fingered and arranged in order of difficulty and interspersed with observations showing how they are to be played "in good taste."

L'Art de toucher le Clavecin was issued immediately after Couperin's first two collections of "Pièces," and forms an indispensable adjunct to them. There are frequent cross-references from the one publication to the other: "Voyés ma Méthode," whenever in the Pièces there is anything out of the way as regards fingering, expression, or ornamentation, and the reverse. The eight Preludes of the Méthode (very valuable, some of them) are "composés sur le ton de mes pièces"; and may be played by way of overture to this or that "ordre" or suite, according to the key.†

Couperin's remarks on graces form an amplification of the "Explication des Agrémens, et des Signes" given in the "Table," which accompanies his "Premier Livre des Pièces."

With regard to ornaments in general, Couperin states his views tersely enough. His table can be applied to his pieces, and his "explications" are readily intelligible, as soon as one has mastered the quaint old French terminology for "Les Agréments."

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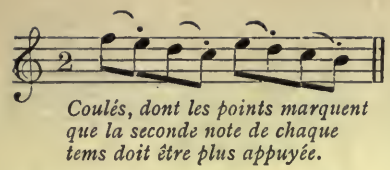
* Copies are now extremely rare, and it ought to be reproduced by photogravure.

† In the seventeenth and eighteenth centuries, the habit of French and German violists, players of wind instruments, cembalists, and organists, to form a group or a series consisting of an indefinite number of pieces of similar or diversant character *in the same key*, was derived from the practice of earlier or contemporary lutenists, with whom it was an advantage to be able to play a succession of pieces without having to *re-tune the open* bass strings.

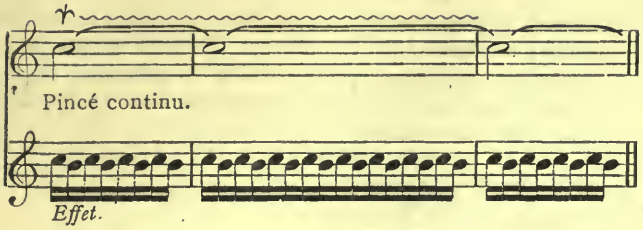
The disturbing features are that, whilst Couperin is treating of graces, he also treats of matters which would, now-a-days, come under the head of phrasing, or style, or expression, and that he chooses at the same time to enforce certain innovations in fingering, of which he is justly proud. But such lack of perspicuity (with musicians it is simply a lack of literary skill) is the rule in early instruction books. An attempt at re-arrangement would lead to further complication. It appears best, therefore, to reproduce Couperin's Explications des Signes, Table d'agréements, etc., strictly as they stand—to translate his words, and append a few elucidations.

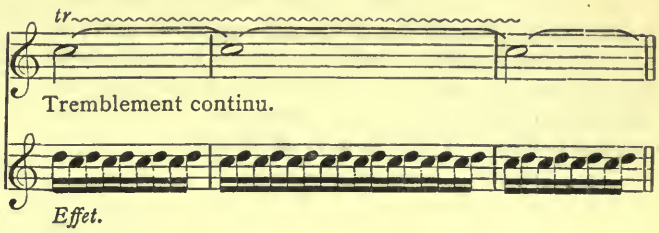
EXPLICATION DES AGRÉMENS, ET DES SIGNES, from "Pièces de Clavecin," Premier Livre, 1713.

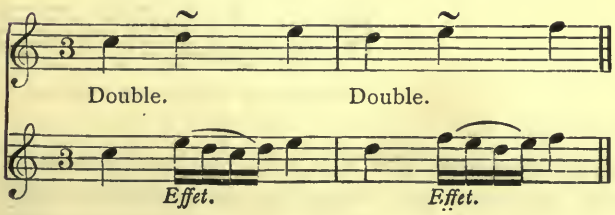
* In the Méthode the tremblements are generally marked ~ not ~~. The tremblement appuyé will be found written out, p. 104.

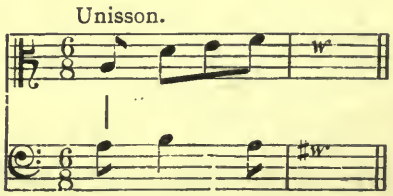


Coulés, dont les points marquent que la seconde note de chaque tems doit être plus appuyée.





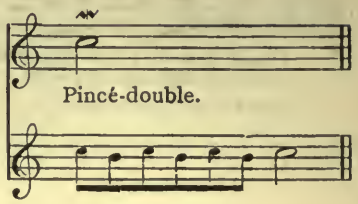




AGRÉMENS QUI SERVENT AU JEU, from "L'Art de toucher le Clavecin," 1717.

C'est la valeur des notes qui doit, en general, déterminer la durée des pincés-doubles, des ports-de-voix-doubles et des tremblements.

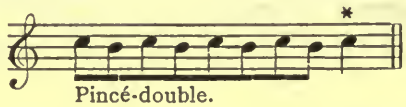
The value of the main notes determines the duration of the graces—such as *Pincés-doubles* (long mordents, *i.e.*, shakes with the lower accessory); *Ports-de-voix-doubles* (appoggiatura from below joined to a long mordent); and shakes.



Tout pincé doit étre fixé sur la note ou il est posé: et pour me faire entendre, je me sers du term de *Point-d'arêt*, qui est marqué cy-dessous par une petite étoile; ainsi les batemens, et la note ou l'on s'arète, doivent tous étre compris dans la valeur de la note éssentièle.

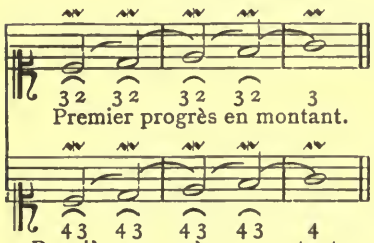
Every mordent must be *fixed* upon the main note over which it is placed: to explain what I mean I use the term *Point-d'arêt* (stopping place), which is indicated below with a little star; thus the repercussions and the stop are all comprised in the value of the main note.

Example :



La pincé-double, dans le Toucher de L'orgue, et du clavecin, tient lieu du martélement dans les instrumens à Archet.

The *Pincé-double* (long mordent) in organ and clavecin playing takes the place of the *martélement* (long mordent or tremolo played with the bow) upon instruments of the viol class.

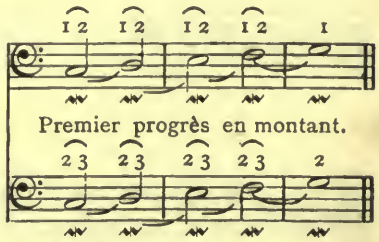


Manière pour Lier plusieurs pincés de suite par degrés-conjointes, en changeant de doigt sur la même note.

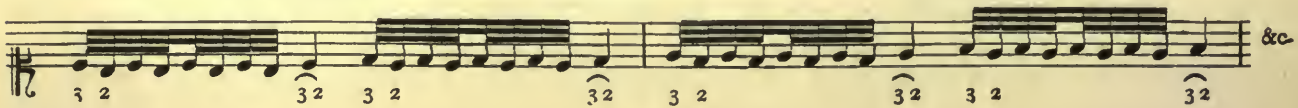
How to bind (play legato) an ascending or descending succession of *pincés* (mordents) by means of a change of fingers on the same key.

Même manière pour les pincés-liés de la main gauche.

The same for the left hand.



Couperin's object is to show the fingering he deems best for strings of shakes with the lower accessory ("Pincé-doubles") ascending or descending, legato. The examples are interesting in connection with his "Point-d'arêt," by means of which he arrests the pincé and fixes it upon the main note; thus the "premier progrès en montant" comes to this :—

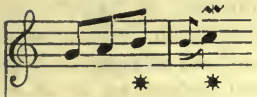


Les pincés-diézés, et bémolisés que j'ai introduit dans la gravure de mes pièces, ne sont pas inutiles : d'autant qu'on pouroit souvent faire les uns pour les autres, contre mon intention.

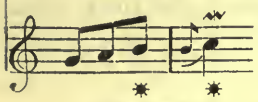
Le *port-de-voix* étant composé de deux notes de valeur, et d'une petite note-perduë ! J'ay trouvé qu'il y a deux manières de le doigter : dont, selon moi l'une est préférable à l'autre.

Les notes-de-valeur des ports-de-voix sont marquées par de petites croix dans les exemples cy-après.

Façons modernes.



Premier progrès.



Deuxième progrès.

Je ne passe la manière ancienne que dans les occasions ou la main se trouve obligée de faire deux parties differentes; allors on est trop gêné: sur tout quand les parties sont éloygnées, l'une de l'autre Ou lorsque le chant vient de descendre.

Raisons de Préférence pour la Façon Nouvelle des Ports-de-voix.

Le doigt marqué 3 dans le troisième progrès ; et le doigt marqué 4 dans le quatrième, étant obligés de quitter la dernière croche de valeur ou il y a une petite croix, pour rebatre la petite note perduë, laissent moin de liaison qu'au premier progrès, ou le doigt marqué 3, est plutot remplacé par le doigt 2 ; et au deuxième progrès ou le doigt 4, l'est aussi plutot par le doigt marqué 3.

J'ai éprouvé que sans voir les mains de la personne qui joue, je distingue si les deux batements, en question, ont été foits d'un même doigt on de deux doigts differens. Mes éléves le sentent comme moi. De là je conclus qu'il y à un vray, dont je me raporte à la pluralité des sentiments.

Je faut que la petite note perduë d'un port-de-voix, ou d'un coulé frape avec *l'harmonie*, c'est à dire dans le tems qu'on devroit toucher la note de valeur qui la suit.

Les tremblemens les plus usités de la main droite se font du troisième doigt avec le second ; et du 4ème avec le 3ème. Ceux de la main gauche se font du premier doigt avec le second ; et du 2 avec le 3.

Quoi que les tremblements soient marqués égaux, dans la table des agréments de mon premier livre, ils doivent cependent commencer plus lentement qu'ils ne finissent : mais cette gradation doit être imperceptible.

Sur quelque note qu'un tremblement soit marqué, il faut toujours le commencer sur le ton, ou sur le demiton, au dessus.

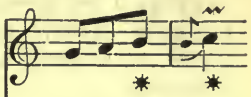
The *Pincés-diézés, et bémolisés* (mordents with sharps or flats), which I have caused to be engraved in my pieces, are not superfluous—inasmuch as the one might often be taken for the other, against my intention.

As the *Port-de-voix* (Appoggiatura from below followed by a mordent) is made up of two *notes de valeur* (*i.e.*, notes which count in the bar) and of a little note which is not counted (*note perduë*), I find that they may be fingered in two ways : one of which appears to me preferable to the other.

The *notes de valeur* of the *ports-de-voix* are indicated by little crosses in the examples subjoined.

Façons anciennes.

I do not permit the old-fashioned way of fingering, except in cases where two parts have to be played with the same hand—because, then, the player would not be at ease—especially if the parts happen to be somewhat apart from one another, or if the melody has been descending.



Troisième progrès.

Quatrième progrès.

Reasons for preferring the new way of fingering Ports-de-voix to the old.

The finger marked 3 in the third progression, and the finger marked 4 in the fourth, being obliged to quit the last quaver in the bar (at the little cross) so as again to strike the little *note perduë* (grace note) necessarily produce a less complete *legato* than the fingering given in the first progression—when the second finger at once replaces the third—or, in the second progression, when the third finger at once replaces the fourth.

I have found that I can distinguish by ear whether the two repercussions in question are played with the same finger or with a change of fingers, even if I do not see the hands of the player. My pupils concur—and I conclude that there is some truth in the matter—as to which I appeal to the concensus of opinions.

The little note perduë (grace note) of a *port-de-voix* (appoggiatura and mordent) or of a *coulé* (the term is used here in the sense of an appoggiatura from above or below) *must be struck with the harmony*—that is to say, it pertains to that part of the bar which would be occupied by the main note that follows it (*i.e.*, it takes the place of the main note, which thus loses some portion of its value).

Shakes in the right hand are commonly played with the third and second finger, and with the fourth and third. In the left hand they are played with the first and second, and with the second and third.

Although shakes are indicated by notes of equal value in the table of graces given in my first book of pieces, they ought, nevertheless, to *commence slower than they end*, but the gradation must be imperceptible.

No matter upon what sort of note a shake is indicated, it should always commence with the *upper* accessory—*i.e.* the tone or semitone *above* the main note.

Les tremblements d'un valeur un peu considerable, renferment trois objects, qui dans l'execution ne parroissent qu'une même chose. 1°. *L'appuy* qui se doit former sur le note au dessus de l'essentiele. 2°. *Les batements.* 3°. *Le point-d'arrest.*

All shakes of some duration (*i.e.*, other than tremoletti, transient shakes) have three constituents, which in the execution appear as one and the same thing—First, *L'appuy*, *sustaining*, *dwelling* upon the initial upper accessory; Second, the repercussions (*Les batements*); Third, the *point-d'arrest*—the stop.

A l'égard des autres tremblements ils sont arbitraires. Il y en a d'appuyés; d'autres si courts qu'ils n'ont ny appuy, ny point d'arrest. On en peut faire même d'aspirés.

Other sorts of shake (*i.e.*, transient or half-shakes, "Schneller," or any attempt at vibrato, repercussion at intervals of one and the same note) are arbitrary. Some have the upper accessory sustained; others are so short that they neither have an initial note sustained nor a final stop. Even shakes "aspirée" (cut short, ending with an abrupt rest) can be played.

Couperin's Table of Graces further explained.

1. The "Pincé simple" is our short mordent. The "Pincé double" is our prolonged mordent.

2. The "Port de voix simple" is a short mordent preceded by a short Vorhalt (appoggiatura).

3. The "Port de voix coulée" is a long Vorhalt (appoggiatura). "Coulée" (adj.) = slurred.

4. The "Port de voix double" is a long mordent preceded by a long Vorhalt.

5. The "Tremblement appuyé et lié," written out above, is a shake starting with the upper accessory and played in this wise: dwell upon the accessory for about half the value of the main note, then play the repercussions; finally dwell somewhat on the main note. Remember Couperin's direction: "Shakes ought to commence slower than they end, but the gradations should be imperceptible," and the three constituents of his shake "*L'appuy*" (the dwelling), "*Les Batemens*" (the repercussions), "*Le point d'arrest*" (the stop).

6. The "Tremblement ouvert" is a shake with the closing note *ascending*.

7. The "Tremblement fermé" is a shake with the closing note *descending*. These terms are intended to show that if the melodic main notes ascend or descend the shake must terminate accordingly.

8. The "Tremblement lié sans etre appuyé," judging from the "effet" written out, appears to be an anticipatory shake, slurred, the repercussions of which belong to *the time of the preceding note*.

9. The "Tremblement détaché" appears similarly to be anticipatory, but *not* slurred. If this be so, both come under the head of "Nachschlag."

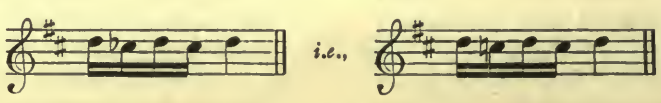
10. The "Accent" is a plain "Nachschlag."

10 and 11. Arpeggio. The sign for a descending arpeggio is obsolete. A matter for regret perhaps.*

12. The Coulés quoted are to be played thus:

and the direction that the second note of each beat should be *plus appuyé*, means that the finger of the harpsichord player must *force* or *snap* the key; German "schnellen" = to snap; the effect being as indicated.

13. "Pincés diésés, et bémolisés" = mordents with accidentals—♯, ♮, and ♭. Observe that ♭ is the equivalent of ♮:



* Compare Liszt's transcription of Schubert's "Sei mir gegrüsst"; Grieg's Albumblätter, No. 4, &c.

14 and 15. { "Pincé continu" = prolonged mordent.
"Tremblement continu" = prolonged shake.

16. "Tièrce coulée, en montant" = slide ascending.

" " " en descendant = " descending.

17. "Aspiration." Strict *legato* was the *rule*, and the sign Couperin calls "aspiration" indicates a quasi-staccato—*i.e.*, a note with a breathing space *after* it.

18. "Suspension" = breath *before* the note and thus slightly retarding it. This comes under "Tempo rubato." *

19. The "Double" is our turn.

Page 15 of the Méthode contains Couperin's comments on the two agréments "L'aspiration" and "Suspension," which graces he specially claims for his own. "As the sounds of the harpsichord," he says, "are isolated one from the other, and as the power of each sound can not be increased or diminished, it has hitherto appeared almost inconceivable that a player can play with expression upon the instrument (donne de l'ame à cet instrument). . . . The expressive effect I mean is, in fact, owing to the *cessation* and *suspension* of the notes, introduced in the right place, and in accordance with the character of the melody of the Preludes and Pièces. These two agréments being opposed to one another leave the ear in suspense (laissent l'oreille indeterminé); so that in cases where stringed instruments would increase the volume of sound (*i.e.*, stress, crescendo) the harpsichord may, by means of the 'suspension' (slight retardation of a note—*rubato*—the note being played a trifle late), produce the effect desired.

"With regard to the expressive effect of *L'aspiration* (the sound of a note being stopped = quasi-staccato) the notes must be detached less abruptly in tender and slow movements than in light and rapid ones.

"The *Suspension* is employed in slow and tender movements only. The duration of the rest which is to precede ---- note over which it is marked must be left to the taste of the executant."

Page 42 has the following remark as to TEMPO :—

"With regard to pieces of a delicate and tender character which are to be rendered on the harpsichord, it is well to take them a little less slowly than they would naturally be taken upon other instruments; and this mainly on account of the fact that the notes of a harpsichord can not be sustained very long. Nevertheless, the peculiar expression and style of a piece (la cadence, et le goût) can be preserved in spite of some slight change in the speed."

There is also a note, perhaps worth transcribing, as to modification of tempo:

"Il ne faut pas s'attacher trop précisement à la mesure dans le Double cy-dessus,† il faut tout sacrifier au goût à la propreté des passages et à bien atendrir les accens marqué par des pincés."

Finally, Couperin's very frequent use of a sign for a sort of breathing—a rhetorical pause, an indication of phrasing—deserves notice (,) thus‡—

This very useful sign ought to be revived. It has been adopted by Brahms and Parry (,) and (,,).

* * * * * * * * * * *

* Compare Caccini, *ante*, und Geminiani, *post*.

† See the Double de Rossignol in the Quatorzième Ordre des Pièces already mentioned. Edit. Brahms III., p. 242.

‡ See Edit. Brahms and Chrysander IV., p. 446.

JEAN PHILIPP RAMEAU: "Pièces de Clavecin, avec une table pour les agréments," Paris. 1731 and 1736. Reprinted by Walsh, London.

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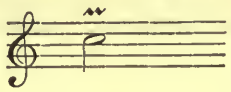
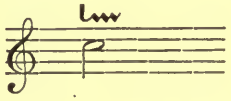
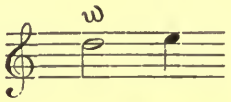
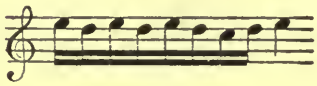
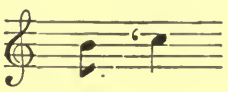
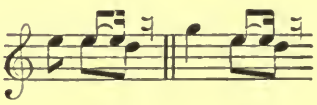
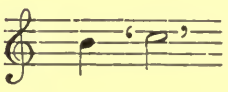
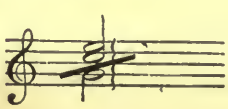
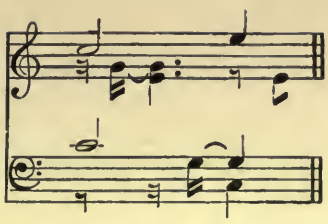
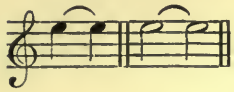
Cadence: 	Cadence:
Cadence appuyée: 	Cadence appuyée:
Double cadence: 	Double cadence: 
NOMS ET FIGURES, ETC. (*continued*)—	NOMS ET EXPRESSION, ETC. (*continued*)—
Double:	Double:
Pincé:	Pincé:
Port de voix: 	Port de voix:
Coulez:	Coulez: 
Pincé et port de voix: 	Pincé et port de voix:
Son coupé:	Son coupé:
Suspension:	Suspension:
Arpègement simple:	Arpègement simple:
Arpègement figure: 	Arpègement figure:

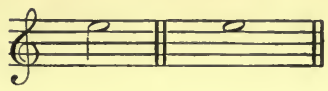
In the Concerts pour le Clavecin avec une Flute ou Violon et Viole (*i.e.*, Bass Viol), 1741, Rameau marks the shake thus +).

(The semiquaver rest indicates *when* the finger shall leave the key.)

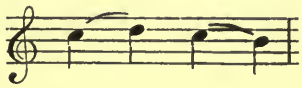
(*Idem.*)



Liaison. 

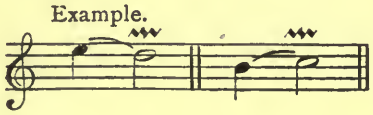
Expression. 

Une liaison qui embrasse deux nottes differentes,

come 

marque qu'il ne faut lever le doigt de dessus la première qu' après avoir touché la seconde.

La notte lié à celle que porte une Cadence ou un Pincé, sert de commencement à chacun de ces agrémens.

Example. 

Expression.

Une liaison qui embrasse plusieurs nottes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche.

Example.

Expression.

GEORGE MUFFAT . . . . 1635 (?)-1704.

"Apparatus musico-organisticus" (1690).

TEOFILO (GOTTLIEB) MUFFAT . 1690-1770.

"Componimenti Musicali per il Cembalo" (1727).

XV.

GEORGE AND GOTTLIEB MUFFAT, the father an organist, the son a cembalist, may be quoted together, though thirty-seven years separate the dates of their principal publications. George Muffat, in a dignified, and often rather interesting sort of way, follows Frescobaldi, and vaguely foreshadows J. S. Bach; Gottlieb ("Theofilo," as he chooses to call himself), a much weaker musician, apes the contemporary French masters.

George Muffat's "Apparatus" consists of a series of twelve Toccatas for the organ, with addenda—Ciacona, Passacaglia, and a sort of Cappriccio entitled "Nova Cyclopeias Harmonica." It contains a Latin address to the reader anent the signs for ornaments and their explanation, as follows:—

AD BENEVOLUM LECTOREM:

Porrò signatum **t** simplex, tremulum ordinarium, quo nota ita signata cum proxima clavi superiore tremiscit, significato **t** verò cui similis virgula subducta cernitur, semitremulum vulgo *mordant*, quo nota ita signata cum clavi inferiore proximâ, eâque saepe (ubi aures id not vetant) per semitonium majus distante tremiscit, **t** ita circumflexum, tremulum recentioris modi, scil. qui post absolutum tremulum ordinarium more solito cum notâ superiore exhibitum, inferiorem etiam notam unicâ vice tantum assumit, denotat. Hoc vero signatum (**tm**) tremulum longum, ad extremum usque continuatum, indicat. Litterae P.M. Pedale ad libitum, ad Manuale claviarium simul usurpandum, significant. P.S. Pedale solum. M.S. Manuale solum.

A simple **t** signifies an ordinary shake—the note thus marked shakes with the upper accessory.

t with a stroke through the letter (thus, **t**) designates a half shake, commonly called a *mordent*—the note thus marked shakes with the *lower* accessory, which is often (if the ear does not forbid it) *a major second*.

t thus bent round designates one of the shakes of recent introduction — viz., an ordinary shake with the upper accessory, to which is added a short close introducing the lower accessory.

A shake marked thus (**tm**) signifies a shake prolonged to the end of the note.

The letters P.M. indicate pedals *ad libitum*—to be used together with the manuals, as the player chooses.

P.S. = Pedals only.

M.S. = Manuals only.

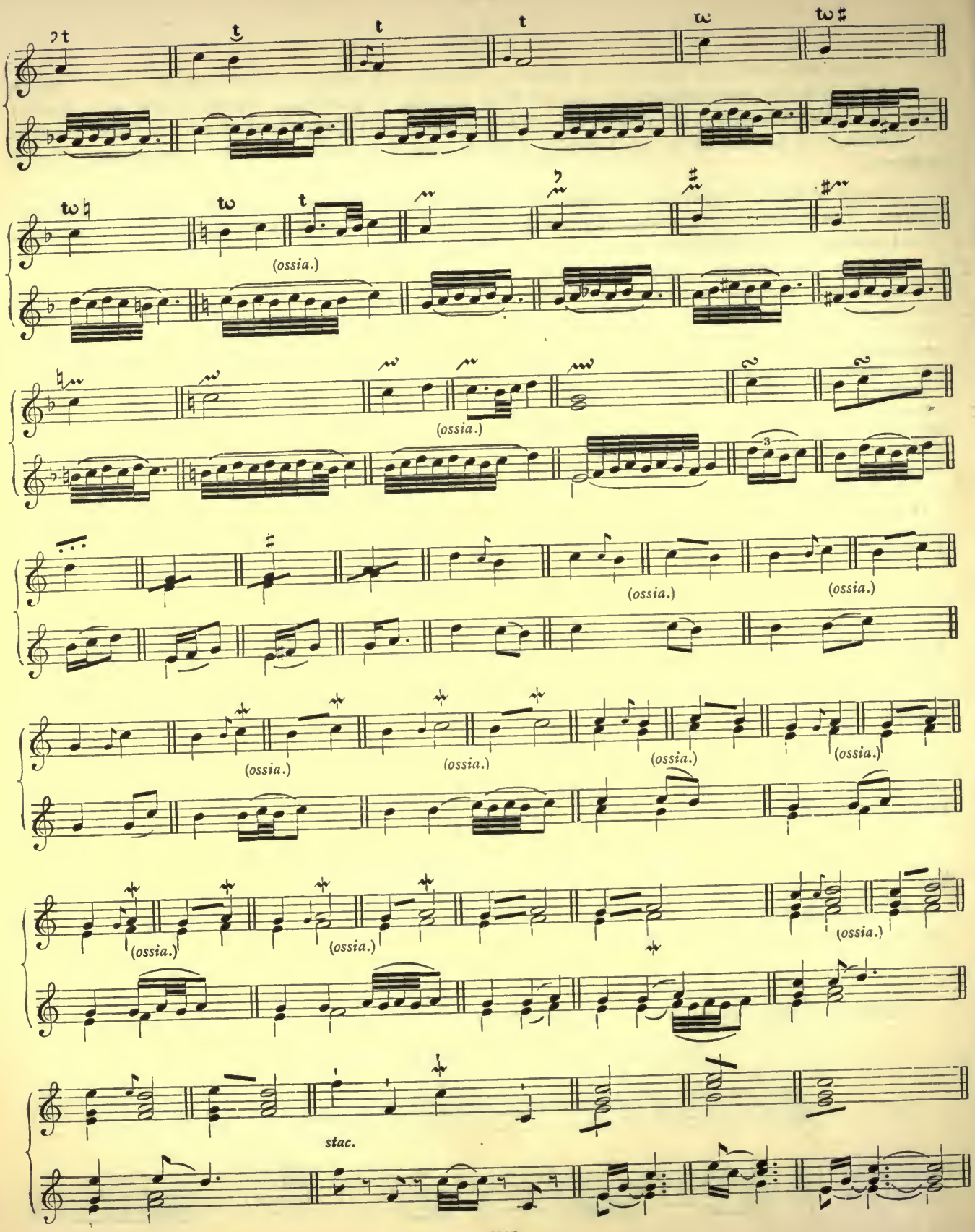
Organists are indebted to Herr S. de Lange, of the Hague, for a new edition of George Muffat's Apparatus (Leipzig, 1888). The representation of the text leaves nothing to be desired; but one or two statements regarding ornaments in the editor's German preface do not agree with the directions in the foregoing authentic address to executants. See p. 1b of the Vorwort: under "Bemerkungen," paragraphs 3 and 4, before "Pralltriller" insert Triller, sowie; for "Doppelschlag" read Triller mit Nachschlag. The attempt at an English version of the "Preface" and "Remarks" is a failure and should be cancelled. Preface, p. 1, paragraph 2, for "renowed" read mentioned. Remarks, p. 1, par. 3, for "collapse" read coincide, or collide with. Par. 5, for "trilletta" read ordinary shake and transient shake; for "double-turn" read mordent; for "slur" read slide. P. VIb., last example, after "Quintole" add or septole, thus:—

P. VII., under N.B. to page 39, read: the transient shakes, Pralltriller, should be added in the bass part, as indicated in the line for the pedals.

* * * * * * * * * * *

THEOFILO (GOTTLIEB) MUFFAT, "Componimenti Musicali per il Cembalo," 1727.

PARTICOLARI SEGNI DELLE MANIERE.


(ossia.)
(ossia.)
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(ossia.)
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(ossia.)
(ossia.)
(ossia.)
stac.

ARCANGELO CORELLI . . . 1653-1713.

XVI.

CORELLI'S *Opera Quinta* contains the solo sonatas which the composer used to perform on special occasions. The work is entitled "XII. Suonate a Violino e Violone o Cembalo," &c., was published at Rome (1700) and several times reprinted in London and abroad. It consists of a plain violin part over a bass, sometimes figured, sometimes not.

The particular edition that concerns us here is the rare and curious one containing Corelli's own embellishments to the first six sonatas; reprinted in London about 1711 by J. Walsh and J. Hare, who recommend it as possessing "y^e^ advantage of having y^e^ Graces to all y^e^ Adagios and other places where the Author thought proper." The authenticity of these graces is vouched for by the Dutch musicseller, Etienne Roger, who, according to Hawkins, "in one of his printed catalogues signified that the original copy of them, as also some letters of the author on the subject, were open to the inspection of the curious at his shop." Compare the admirable edition of Corelli's works by Joachim and Chrysander, London.

The writer can see no reason to doubt the authenticity of these "graces," or rather, divisions; and the Adagio from Sonata II., which here follows, is quoted as representative:—

To some extent, of course, such ornamentation implies *tempo rubato—i.e.,* the bass proceeds in time, but the grace notes may be taken quick or slow, as the player chooses, so long as the bass is not very perceptibly retarded or accellerated. Practically this amounts to little more than that the longer notes of the solo part are sometimes dwelt upon beyond their proper duration, whilst the shorter notes are played quicker by way of compensation, and *vice versâ*. Compare "tempo rubato" *ante*, under Caccini, and Tosi.

Shakes are shown by the sign ×; and it is a matter of tradition that many other short shakes, mordents, appoggiature, not specially indicated, were constantly employed by virtuosi of Corelli's day.

DOMENICO SCARLATTI . . . 1683-1757.

HANDEL . . . . . 1685-1759.

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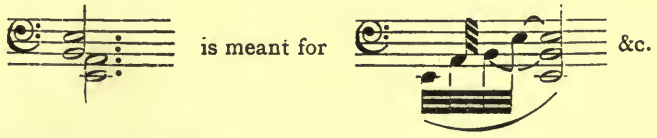
XVII.

THE practical good sense which underlies DOMENICO SCARLATTI'S treatment of the harpsichord prompted him to avoid the use of all but the most familiar ornaments. There is no need to pass them in review here, as no one can mistake the common shakes, mordents, turns, and appoggiature (the latter mostly short) which appear in Czerny's edition of 200 of his pieces and subsequent reprints, in Carl Banck's edition of thirty further "Sonatas,"* or in any of the recent copies of Walsh's early English editions of "Lessons." It is sufficient to state that Scarlatti's shakes may as often be begun with the *main* note as with the upper accessory—an old Italian practice which dates from Gabrieli and Merulo (see "Tremoletti" under Diruta). He is fond of the slide—and, inordinately so, of the *acciaccatura*, the *arpége figuré*—even a veritable *glissando* occurs.

The following slides and acciaccature are from a lute-like piece in G minor—"pièce lutée," as Fr. Couperin would have called it—Czerny, No. 13—

Compare also Czerny, No. 91—

Here the notation for which Czerny may possibly be responsible—the MS. from which he worked is not accessible—appears misleading:



"The chord is to be broken and the dissonant acciaccatura to be touched as though the key were hot." (Geminiani.)

A violent and most eccentric passage of this sort is quoted from Czerny, No. 68, in the preface to H. v. Bülow's "revised" version of eighteen pieces by Scarlatti.

* * * * * * * * * * *

* Rather cooked.

HANDEL, like Scarlatti, has comparatively few signs, and none that are ambiguous. His shakes may *sometimes*, but not as a rule, be begun with the main note—"in the Italian manner." If Handel's harpsichord lessons were not in every English musician's hands this would be the place to quote those fine specimens of combined graces and divisions: the Adagio in F which begins the second Suite and the Air in D minor from the third Suite. Those who happen to find the latter piece somewhat of a puzzle should consult Bülow's selections from Handel, where they will find every detail written out. Concerning the arpeggio chords in such pieces as the preludes to Handel's Suites I., V., the player is at liberty to break them up and down several times in succession—to widen them and even intersperse them with *acciaccature* as he sees fit, and as Handel has himself done in the last four bars of the prelude to the Suite in D minor, No. III. Of course, in such cases, the tempo is *also entirely at the player's discretion.* Preludes of this type were written, or rather partially written, in measured time (Couperin's "*mesuré*"), merely to facilitate reading. It is interesting to compare the older ("*non mesuré*") way of writing such things—which derives from the practice of the lutenists. Curious specimens in Fleischer's edit. of Gaultier—especially a Prelude by Louis Couperin—and in the "Pièces de clavecin," by Le Begue and by D'Anglebert, in the British Museum.

The dot, with Handel, as with J. S. Bach, in many cases has but an approximate value: for instance, , in the Overture to the Suite in G minor, No. VII., signifies something like .* After short shakes the dot often stands for a short rest: Allemande, Suite in D minor, No. III.—

* The late Sir William Cusins some years ago proved this point with regard to Handel in his essay on "The Messiah." Compare Frescobaldi, *ante*, and C. Ph. E. Bach, *post*.

PIER. FRANCESCO TOSI . . *Circa* 1650-1730.

" Opinioni de' Cantori antichi e moderni, o sieno osservazioni sopra il Canto figurato." Bologna, 1723.

English translation, by *Galliard*, London, 1724, second edition, 1743, " Observations on the Florid Song, or Sentiments of the Ancient and Modern Singers."

German translation, by *Agricola*, J. S. Bach's pupil, Berlin, 1757, " Anleitung zur Singkunst," with explanatory notes and additions.

XVIII.

Tosi's book was considered authoritative. J. S. Bach's pupil, Johann Friedrich Agricola, translated it from the original Italian into German and augmented it. It deals with the art of singing, as understood a little before and during Handel's time, in almost as complete a way as C. Ph. E. Bach's "Versuch," a generation or two later, deals with that of harpsichord playing. The chapters on graces are here reproduced from the second edition of Galliard's English translation,* 1743, and with Galliard's notes, which from their professional character are valuable.

It should be borne in mind that Tosi's experience belongs to the time *before* the tempered scale came into general use. Hence his puzzling way of showing the fitness of certain appoggiature, shakes, &c., and the unfitness of others. Instead of resting his precepts on the rules of thorough bass and correct part-writing, or on some intelligible system of harmony, he chooses to appeal to the sense of *just* intonation—"major and minor semitones." By the *Ancients* he means those singers who, like himself, were in their prime about thirty or forty years before the publication of his book; and by the *Moderns* the singers then before the public.

OF THE APPOGGIATURA (VORSCHLAG, VORHALT).

§ "1. Among all the Embellishments in the Art of Singing, there is none so easy for the Master to teach, or less difficult for the Scholar to learn, than the Appoggiatura. This, besides its Beauty, has obtained the sole Privilege of being heard often without tiring, provided it does not go beyond the Limits prescribed by Professors of good Taste.

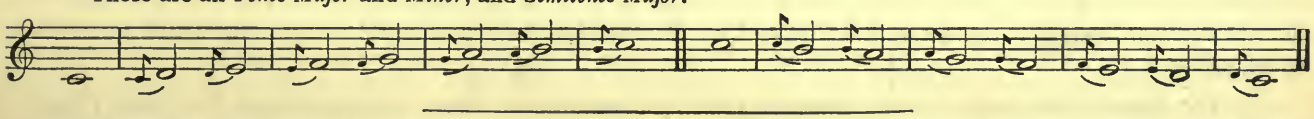
* "*Appoggiatura* is a word to which the English Language has not an Equivalent; it is a Note added by the Singer, for the arriving more gracefully to the following Note, either in rising or falling. The French express it by two different terms, *Port de Voix* and *Appuyer;* as the English do by a *Prepare* and a *Lead.* The word *Appoggiatura* is derived from Appogiare, to lean on. In this sense, you lean on the first to arrive at the Note intended, rising or falling; and you dwell longer on the Preparation than on the Note for which the Preparation is made, and according to the value of the Note. The same in a Preparation to a Shake, or a Beat from the Note below. No *Appoggiatura* can be made at the beginning of a piece; there must be a Note preceding, from whence it leads."

§ "2. From the time the *Appoggiatura** has been invented to adorn the Art of Singing, the true reason why it cannot be used in all Places remains yet a secret. After having searched for it among Singers of the first rank in vain I considered that Musick as a Science ought to have its Rules, and that all manner of ways should be tried to discover them. I do not flatter myself that I am arrived at it; but the judicious will see, at least, that I am come near it. However, treating of a matter wholly produced from my Observations, I should hope for more Indulgence in this chapter than in any other.

* "A *Semitone Major* changes Name, Line, and Space: a *Semitone Minor* changes neither. To a Semitone Major one can go with a Rise or a Fall distinctly; to a *Semitone Minor* one cannot. N.B.—From a *Tone Minor* the *Appoggiatura* is better and easier than from a *Tone Major.*"

"3. From Practice, I perceive that from C to C by B Quadro (B Natural), a Voice can ascend and descend gradually with the Appoggiatura, passing without any the least Obstacle through all the five Tones, and the two Semitones, that make an Octave.*

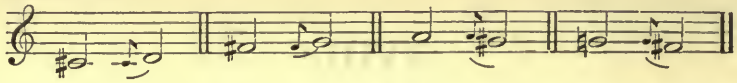
* "These are all *Tones Major* and *Minor*, and *Semitones Major.*



The notes marked * are by John Ernest Galliard, 1687—1749, a musician of German origin who settled in London.

"4. That from every accidental Diezis, or sharp, that may be found in the Scale, one can gradually rise a Semitone to the nearest Note with an Appoggiatura, and return in the same manner.*

* "Because they are *Semitones Major*.



"5. That from every Note that has a B Quadro, or Natural, one can ascend by Semitones to everyone that has a B Molle, or Flat, with an Appoggiatura.*

* "Because they are *Semitones Major*.

"6. But, contrarywise, my ear tells me, that from F, G, A, C to D, one cannot rise gradually with an Appoggiatura by Semitones, when any of these five Tones have a Sharp annex'd to them.*

* "Because they are all *Semitones Minor*, which may be known by the above-mentioned Rule, of their not changing Name, Line, or Space:

And which makes it manifest that a *Semitone Minor* cannot bear an *Appoggiatura*."

"7. That one cannot pass with an Appoggiatura gradually from a third Minor to the Bass, to a third Major, nor from the third Major to the third Minor.*

* "For the same Reason, these being *Semitones Minor*.

"8. That two consequent Appoggiaturas cannot pass gradually by Semitones from one Tone to another.*

* "Because one is a *Semitone Major* and the other a *Semitone Minor*.

"9. That one cannot rise by Semitone, with an Appoggiatura, from any Note with a Flat.*

* "Because they are *Semitones Minor*.

"10. And, finally, where the Appoggiatura cannot ascend, it cannot descend.

"11. Practice giving us no Insight into the Reason of all these Rules, let us see if it can be found out by those who ought to account for it.

"12. Theory teaches us that the above-mentioned Octave consisting of twelve unequal *Semitones*, it is necessary to distinguish the *Major* from the *Minor*, and it sends the Student to consult the *Tetrachords*. The most conspicuous Authors, that treat of them, are not all of the same opinion: For we find some who maintain, that from C to D, as well as from F to G, the *Semitones* are equal; and meanwhile we are left in suspense.*

* "The *Tone*, or *Mood*, you are in, will determine which is a *Tone Major* or *Minor*, for if you change the *Mood* or *Tone*, that which was the *Tone Major* may become the *Tone Minor*, and so *Vice versâ*: Therefore these two Examples from C to D, and from F to G do not hold true."

"13. The Ear, however, which is the supreme Umpire in this Art, does in the *Appoggiatura* so nicely discern the quality of the *Semitones*, that it sufficiently distinguishes the *Semitone Major*. Therefore going so agreeably from Mi to Fa, (that is) from B *Quadro* to C, or from E to F, one ought to conclude That to be a *Semitone Major*, as it undeniably is. But whence does it proceed, that from this very *Fa*, (that is, from F or C) I cannot rise to the next Sharp, which is also a *Semitone?* It is *Minor*, says the Ear. Therefore I take it for granted, that the Reason why the Appoggiatura has not a full Liberty, is, that it cannot pass gradually to a *Semitone Minor*,* submitting myself, however, to better judgement.

* "This perplexity comes from a wrong Notion, in not distinguishing those two *Semitones*. . . . 'Every one knows not that there is a Semitone Major and Minor, because the Difference cannot be known by an Organ or Harpsichord, if the Keys of the Instrument be not split. A Tone, that gradually passes to another, is divided in nine almost imperceptible Intervals, which are called Commas, five of which constitute the Semitone Major, and four the Minor.
. . . If one were continually to sing only to those above-mentioned Instruments, this knowledge might be unnecessary; but since the time Composers introduced the Custom of crowding the Operas with a vast number of Songs accompanied with Bow-Instruments, it becomes so necessary, that if a *Soprano* was to sing D sharp, like E flat, a nice Ear will find he is out of Tune, because the last rises.'"

"14. The *Appoggiatura* may likewise pass from one distant Note to another, provided the Skip or Interval be not deceitful; for in that case, whoever does not hit it sure, will show they know not how to sing.*

* "All Intervals, rising with an Appoggiatura, arise to the Note with a sort of *Beat*, more or less; and the same, descending, arrive to the Note with a sort of Shake, more or less—

One cannot agreeably ascend or descend the Interval of a third *Major* or *Minor*—

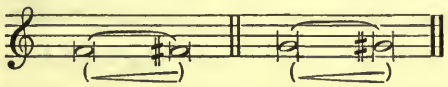
But gradually very well—

Examples of false or deceitful Intervals—

"15. Since, as I said, it is not possible for a Singer to rise gradually with an *Appoggiatura* to a *Semitone Minor*, Nature will teach him to rise a Tone, that from thence he may descend with an *Appoggiatura* to that *Semitone;* or if he has a Mind to come to it without the *Appoggiatura*, to raise the Voice with a *Messa di Voce*, the Voice always rising till he reaches it.*

* "So in all Cases where the Interval is deceitful—

With a Messa di Voce. (By "Messa di voce" the author means "the holding out and swelling of a Note")—



"16. If the Scholar be well instructed in this, the Appoggiaturas will become so familiar to him by continual Practice, that by the Time he is come out of his first Lessones, he will laugh at those Composers that mark them, with a Design either to be thought Modern, or to shew that they understand the Art of Singing better than the Singers. If they have this Superiority over them, why do they not write down even the Graces, which are more difficult, and more essential than the Appoggiaturas? But if they mark them, that they may acquire the glorious Name of a *Virtuoso alla Moda*, or a Composer in the new Stile, they ought at least to know, that the Addition of one Note costs little trouble, and less Study. Poor *Italy!* pray tell me; do not the Singers now-a-days know where the *Appoggiaturas* are to be made, unless they are pointed at with a

Finger? In my Time their own knowledge shewed it them. Eternal shame to him who first introduced these foreign Puerilities into our Nation, renowned for teaching others the greater part of the polite Arts; particularly, that of Singing! Oh! how great a Weakness in those that follow the Example! Oh, injurious Insult to you Modern Singers, who submit to Instructions fit for Children! Let us imitate the Foreigners in those things only, wherein they excel.*

* "In all the Modern *Italian* Compositions the Appoggiaturas are mark'd supposing the Singers to be ignorant where to place them. The *French* use them for their Lessons on the *Harpsichord*, &c., but seldom for the Voice."

THE SHAKE.

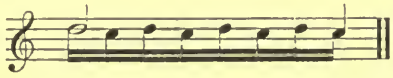
. . . .

"§ 4. Let the Master, by Means of verbal Instructions, and Examples vocal and instrumental, strive that the Scholar may attain a shake that is equal, distinctly mark'd, easy, and moderately quick, which are its most beautiful Qualifications.

"5. In case the Master should not know how many Sorts of Shakes there are, I shall acquaint him, that the Ingenuity of Professors hath found so many Ways, distinguishing them with different Names, that one may say there are eight Species of them.

"6. The first is the *Shake major*, from the violent motion of two neighbouring Sounds at the distance of a *Tone*, one of which may be called Principal, because it keeps with greater Force the Place of the Note which requires it; the other, notwithstanding it possesses in its Motion the superior Sound, appears no other than an Auxiliary. From this *Shake* all the others are derived.*

* "The first Shake of a Tone—



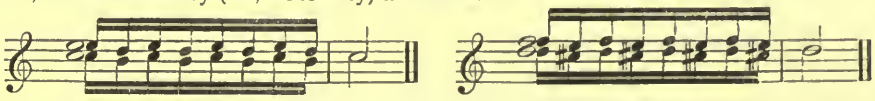
"7. The second is the *Shake Minor*, consisting of a Sound and its neighbouring *Semitone Major**; and

* "The second Shake of a *Semitone* Major—

where the one or the other of these two *Shakes* are proper, the compositions will easily shew. From the inferior or lower Cadences, the first, or full *Tone Shake* is for ever excluded.*

* "Superior and Inferior Cadences are thus explained in the 8th Chapter.

"*N.B.*—From the inferior or lower Cadences, the first, or full *Tone Shake*, is not always excluded; for in a sharp (*i.e.*, major key) it is always a *Tone*, and in a flat key (*i.e.*, minor key) a *Semitone*—



"If the difference of these two *Shakes* is not easily discovered in the Singer, whenever it is with a *Semitone*, one may attribute the cause to the want of Force of the Auxiliary to make itself heard distinctly; besides, this *Shake* being more difficult to be beat than the other, everybody does not know how to make it, as it should be, and Negligence becomes a Habit. If this *Shake* is not distinguished in Instruments, the fault is in the Ear.

"8. The third is the mezzo-trillo, or the short *Shake*, which is likewise known from its name. One, who is Master of the first and second, with the Art of beating it a little closer, will easily learn it; ending it as

soon as heard, and adding a little Brilliant. For this Reason this *Shake* pleases more in brisk and lively Airs than in the Pathetick.*

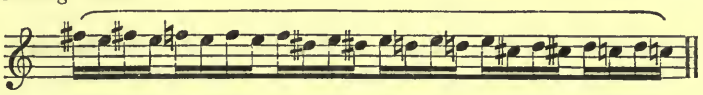
* "The third, the short *Shake*—

"9. The fourth is the rising *Shake*, which is done by making the voice ascend imperceptibly, shaking from comma to comma without discovering the Rise.*

* "The fourth, the rising *Shake*—

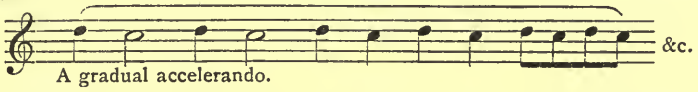
"10. The fifth is the descending *Shake*, which is done by making the voice decline insensibly from comma to comma, shaking in such manner that the Descent be not distinguished. These two *Shakes*, ever since true Taste has prevailed, are no more in vogue, and ought rather to be forgot than learn'd. A nice Ear equally abhors the ancient dry Stuff, and the modern Abuses.*

* "The fifth, the descending *Shake*—



"11. The sixth is the slow *Shake*, whose quality is also denoted by its Name. He, who does not study this, in my opinion, ought not therefore to lose the Name of a good Singer; for it being only an effected Waving, that at last unites with the first and second *Shake*, it cannot, I think, please more than once.*

* "The sixth, the slow *Shake*—



"12. The seventh is the redoubled *Shake*, which is learned by mixing a few Notes between the *Major* or *Minor Shake*, which Interposition suffices to make several *Shakes* of one. This is beautiful, when those few Notes, so intermixed, are sung with Force. If then it be gently formed on the high Notes of an excellent voice, perfect in this rare quality, and not made use of too often, it cannot displease even envy itself.*

* "The seventh, the redoubled *Shake*—

"13. The eighth is the *Trillo-Mordente*, or the *Shake* with a *Beat*, which is a pleasing grace in singing, and is taught rather by Nature than by Art. This is produced with more velocity than the others, and is no sooner born but dies. That Singer has a great Advantage, who from time to time mixes it in Passages of Divisions. He who understands his Profession, rarely fails of using it after the Appoggiatura; and he who despises it is guilty of more than Ignorance.*

* The eighth, the *Trillo-Mordente:* or, *Shake* with a *Beat*—

"14. Of all these *Shakes*, the two first are most necessary, and require most the Application of the Master. I know too well that it is customary to sing without *Shakes;* but the Example, of those who study but superficially, ought not to be imitated.

"15. The *Shake*, to be beautiful, requires to be prepared, though, on some occasions, Time or Taste will not permit it. But on final cadences, it is always necessary, now on the Tone, now on the *Semitone* above its Note, according to the Nature of the composition.

† This is J. S. Bach's "*Trillo und Mordant*," which see, *post*, p. 162.

"16. The Defects of the *Shake* are many. The long holding-out *Shake* triumph'd formerly, and very improperly, as now the Divisions do; but when the Art grew refined, it was left to the Trumpets, or to those Singers that waited for the Eruption of an *E Viva!* or *Bravo!* from the Populace. That *Shake* which is too often heard, be it ever so fine, cannot please. That which is beat with an uneven Motion disgusts; that like the quivering of a goat makes one laugh; and that in the Throat is the worst; That which is produced by a Tone and its third is disagreeable: the Slow is tiresome; and that which is out of Tune is hideous.

"17. The Necessity of the *Shake* obliges the Master to keep the Scholar applied to it upon all the Vowels, and on all the Notes he possesses, not only on Minims or long Notes, but likewise on Crotchets where in Process of Time he may learn the *Close Shake*, the *Beat*, and the Forming them with quickness in the Midst of the Volubility of Graces and Divisions.

"18. After the free Use of the *Shake* let the Master observe if the Scholar has the same Facility in disusing it; for he would not be the first that could not leave off at Pleasure.

"19. But the teaching where the *Shake* is convenient, beside those on Cadences, and where they are improper and forbid, is a lesson reserv'd for those who have Practice, Taste, and Knowledge.*

* "*Shakes* are generally proper from preceding Notes descending, but not ascending, except on particular Occasions. Never too many, or too near one another; but very bad to begin with them, which is too frequently done. The using so often *Beats*, *Shakes*, *and Prepares* is owing to Lessons on the Lute, Harpsichord, and other Instruments, whose Sounds discontinue, and therefore have Need of this Help."

OF AIRS (Ch. vii., p. 91).

"4. Among the Things worthy of consideration, the first to be taken Notice of, is the Manner in which all *Airs* divided into three parts are to be sung. In the first Part they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second, they expect that to this Purity some artful Graces be added, by which the judicious may hear, that the Ability of the Singer is greater; and, in repeating the *Air*, he that does not vary it for the better, is no great Master.

"5. Let a Student, therefore, accustom himself to repeat them always differently, for, if I mistake not, one that abounds in Invention, though a moderate Singer, deserves much more esteem, than a better who is barren of it; for this last pleases the connoisseurs but for once, whereas the other, if he does not surprise by the Rareness of his Productions, will at least gratify your Attention with Variety.

"6. The most celebrated among the *Ancients* piqued themselves in varying every Night their Songs in the Operas, not only the *Pathetick* but also the *Allegro*. The Student, who is not well grounded, cannot undertake this important Task.

"7. Without varying the *Airs* the knowledge of the Singers could never be discovered; but from the Nature and Quality of the Variations, it will be easily discerned in two of the greatest Singers which is the best.

"9. Let a Scholar provide himself with a Variety of Graces and Embellishments, and then let him make use of them with judgement; for if he observes, he will find that the most celebrated Singers never make a parade of their Talent in a few Songs; well knowing that if Singers expose to the Public all they have in their Shops, they are near becoming bankrupts.

"18. If I do not advise a Student to imitate several of the *Moderns* in their Manner of singing *Airs*, it is from their Neglect of keeping Time, *which ought to be inviolable*, and not sacrificed to their beloved Passages and Divisions."

OF CADENCES (Ch. viii., p. 128).

"5. Every *Air* has (at least) three *Cadences*, that are all three final. Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passages* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose in encreased, and the *Orchestre* grows tired; but on the last *Cadence*, the Throat is set a going, like a Weathercock in a Whirlwind, and the *Orchestre* yawns.

"41. Whosoever does not know how to steal the Time in Singing, knows not how to Compose, nor to Accompany himself, and is destitute of the best Taste and greatest Knowledge.*

* "Our Author has often mentioned Time; the Regard to it, the Strictness of it, and how much it is neglected and unobserv'd. In this Place speaking of stealing the Time, it regards particularly the Vocal, or the Performance on a single Instrument in the *Pathetick* and *Tender;* when the Bass goes an exactly regular Pace, the other Part retards or anticipates in a singular manner, for the sake of Expression, but after that returns to its Exactness, to be guided by the Bass. Experience and Taste must teach it. A mechanical Method of going on with the Bass will easily distinguish the merit of the other manner."

"42. The Stealing of Time, in the *Pathetick*, is an honourable Theft in one that sings better than others, provided he makes a Restitution with Ingenuity.

FRANCESCO GEMINIANI . . . 1680-1762.

"A Treatise of Good Taste in the Art of Musick. 1749."

(The Privilege, George II[18]., printed on the same sheet with the Table of Graces, is dated 1739.)

GIUSEPPE TARTINI . . . . 1692-1770.

JEAN JOSEPH CASSANEA DE MONDONVILLE . . . . 1711-1773.

XIX.

GEMINIANI, a great violin player,* and a master of style,† in his "Treatise of good Taste," offers an elaborate table of graces. It consists of fourteen items: "I recommend the Study and Practice of the following Ornaments of Expression, namely:

"1st, A plain Shake (*tr*); 2nd, A turn'd Shake (𝆔); 3rd, A superior Apogiatura (𝆕); 4th, An inferior Apogiatura (𝆕); 5th, Holding the Note (—); 6th, Staccato (ı); 7th, Swelling the Sound (<); 8th, Diminishing the Sound (>); 9th, Piano (*p*); 10th, Forte (*f*); 11th, Anticipation (𝆕); 12th, Separation (𝆕); 13th, A Beat (𝆓); 14th, A close Shake (𝆒)."

From the following explanation we may comprehend the Nature of each Element in particular—

(First.) Of the *Plain Shake.*

The plain Shake is proper for quick Movements; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note—

(Second.) Of the *Turn'd Shake.*

The turn'd Shake being made quick and long is fit to express gaiety; but if you make it Short, and continue the Length of the Note plain and soft, it may then express some of more tender Passions—

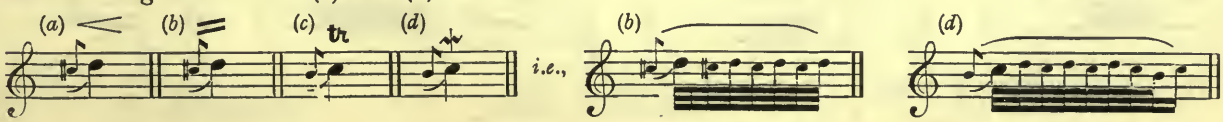
This is J. S. Bach's "Trillo und mordant," *post* p. 162.

(Third.) Of the *Superior Apogiatura.*

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little. If it be made short, it will lose much of the aforesaid qualities; but will always have a pleasing effect, and it may be added to any Note you will—

(Fourth.) Of the *Inferior Apogiatura.*

The Inferior Apogiatura has the same qualities with the preceding, except that it is much more confin'd, as it can only be made when the Melody rises the Interval of a second or third, observing to make a Beat on the following Note. See (*b*) and (*d*) below—

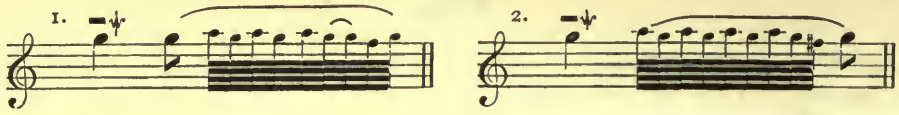


* He published his "Art of Playing the Violin" in 1740; sixteen years before Leopold Mozart's "Violinschule."

† Witness his version of Corelli's Solo Sonata in A (No. 9, Op. V.), quoted in Hawkins's History, p. 904 of Novello's reprint.

(Fifth.) Of *Holding a Note.*

It is necessary to use this often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversify'd—

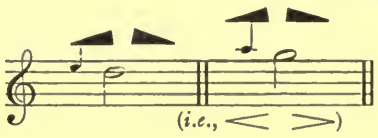


(Sixth.) Of the *Staccato.*

This expresses Rest, taking Breath, or changing a Word; and for this Reason Singers should be careful to take Breath in a Place where it may not interrupt the Sense—

(Seventh and Eighth.) Of *Swelling and Falling the Sound.*

These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure—



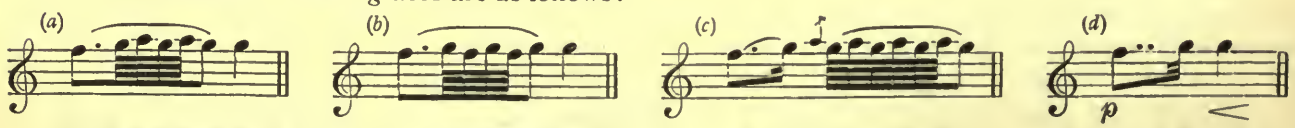
(Ninth and Tenth.) Of *Piano* and *Forte.*

They are both extremely necessary to express the intention of the Melody; and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice—

(Eleventh.) Of *Anticipation.*

Anticipation was invented with a View to vary the Melody, without altering its Intention. When it is made with a Beat or a Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second—

In modern notation these graces are as follows:—

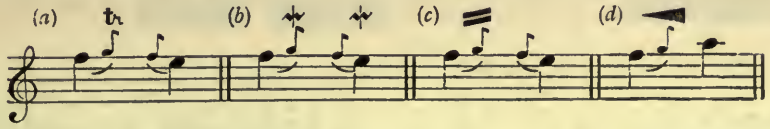


They are akin to J. S. Bach's "Nachschlag."

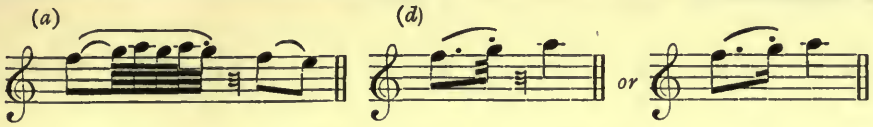
(Twelfth.) Of the *Separation.*

The Separation is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a second or third; as also when it descends a second, and then it will not be amiss to add a

Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd—



In modern Notation we should express the "Separation" by a short rest; for instance (*a*)—



This is Couperin's "Tremblement aspirés"—shake cut short—ending with an abrupt rest (see ***ante***, p. 104).

(Thirteenth.) Of the *Beat.*

This is proper to express several Passions; as, for example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure—

This is the French "battement"—*i.e.*, prolonged mordent.

(Fourteenth.) Of the *Close Shake.*

This cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally, when it is long continued, Swelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, &c. But making it shorter, lower, and softer, it may denote Affliction, Fear, &c., and when it is made on Short Notes, it only contributes to make them Sound more agreeable; and for this Reason it should be made use of as often as possible.

(This is the *vibrato* of the old lutenists and singers, still in use, and often abused.)

The following Examples shew how several of the Elements may be perform'd on one crotchet *—

Observe that at (*a*) the position of the signs — and = is the reverse of (*b*). In the original, by mistake, the engraver has repeated the example here indicated by the letter (*b*).

* For clearness' sake, the modern signs for crescendo and diminuendo < > are employed here instead of the author's ◺ and ◸; and sometimes the word tenuto (ten.) instead of his sign —.

* * * * * * * * * * *

GIUSEPPE TARTINI (1692-1770).

"Trillo dei diavolo" (Violin Sonata in G minor).

Shakes start with the main note.

* * * * * * * * * * *

MONDONVILLE, a French violin player, in his "Pièces de clavecin en Sonates avec accompagnement de Violon, euvre 3e" (*circa* 1737), indicates shakes in the Violin part by: × ; and in the clavecin part by: ∽, with the remark "Les Agrémens du Violon doivent etre exprimés come ceux du Clavecin."

CHARLES DIEUPART . . *Circa* 1690-1740.

"Suittes de Clavecin." Amsterdam, and London. No date.

XX.

THE original edition of DIEUPART'S "SUITTES DE CLAVECIN," now extremely rare, was engraved at Amsterdam "chez Estienne Roger." Forty-eight pages large octavo, G clef for the right hand, F clef on the third line, sometimes C clef on the first or third line for the left. Dedication to Lady Sandwich in French and without date.

The Suites are followed by the "Explication des Marques," "Rules for Graces," French and English names side by side. The publication, apparently intended for English subscribers,* is complete for the Harpsichord as it stands—the words on the title-page, "Mises en concert pour un Violon et Flûte avec une Basse de Viole et un Archilut," merely signify an arrangement—*i.e.*, additional instruments at pleasure.†

J. Walsh published a partial reprint, also without date, "Select Lessons for the Harpsichord or Spinnett, plac'd on five lines in ye English Cliff," bass clef on fourth line, comprising—Suite I. in A, overture omitted, otherwise complete; Gavot, Paspie, and Jigg from Suite II. in D; Gavot and Minuet from Suite III. in B minor; Gavot and Minuet from Suite IV. in E minor. There is no table of graces. In the extracts from the first Suite in A the signs correspond with those of the original edition; some are missing—from p. 7 to 10 ⫻ stands for short shakes, with or without closing notes; appoggiature are marked ▬; and ∿∿ signifies a mordent.

Contents of Dieupart's Suites.

Suite	I.—A major.	Ouverture, Allemande, Courante, Sarabande, Gavotte, Menuet, Gigue.
,,	II.—D major.	Same order. Passepied instead of Menuet.
,,	III.—B minor.	Same order.
,,	IV.—E minor.	,,
,,	V.—F major.	,, Menuet en rondeau.
,,	VI.—F minor.	,,

An autograph copy by J. S. Bach, of the entire Suite No. VI. in F minor, is preserved at Berlin, and there is strong evidence that Bach knew and valued the other Suites.

The Prelude, for instance, to Bach's Suite Anglaise, No. I. in A, proves to be a transformation and expansion of the Gigue from Dieupart's first suite, also in A.

J. S. BACH, bars 3 to 11.

* Dieupart was a fashionable teacher in London, *circa* 1700-1712. He died about 1740.

† The *Spectator*, No. 258, December 25, 1711, and No. 278, January 18, 1712, contains letters referring to concerts Dieupart was holding in York Buildings. Were these Suites played there?

DIEUPART, bars 1 to 14.

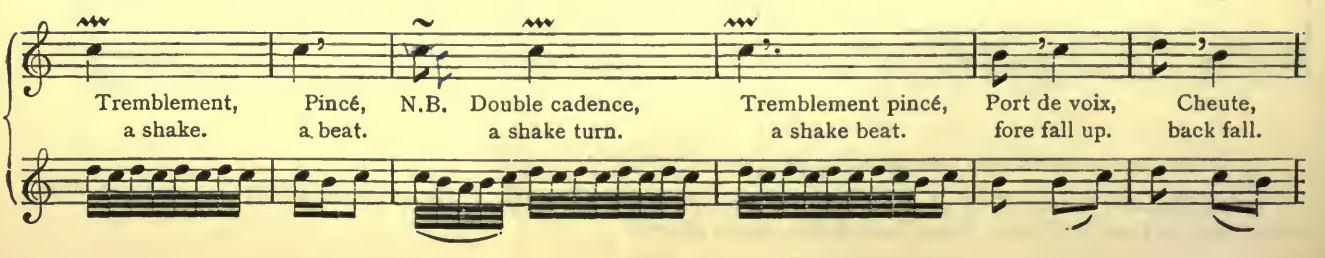
Bach seems to have got at his version of the subject by a sort of contraction of Dieupart's third and first bars—

Observe the logical procedure by which Bach in the third and fourth bars of the above quotation ♮ expands the exposition of the subject—how in the fifth bar he joins Dieupart's seventh bar ♯ and so reaches the dominant without losing hold of his theme. In the second part Dieupart's feeble attempt at an inversion prompts Bach's true inversion—

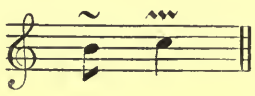
Then, after the modulation to B minor, bars ten and eleven of Dieupart's piece, Bach proceeds on consistent lines of his own to the close.

Compare also the middle of the ouverture to Dieupart's Suite in E minor with the Prelude to Bach's Suite Anglaise in G minor, or the middle of the ouverture to the B minor Suite with the Prelude to Bach's Suite Anglaise in F. The reminiscences in both cases are far from being so palpably evident as the above, but there can be no doubt that Bach took many a hint from Dieupart. There is an unmistakable flavour of Bach in Dieupart's Allemandes, Courantes, and Gigues, and the slow portions of Dieupart's Ouvertures shadow forth similar movements of Bach's—thus the ouverture to the Partita in B minor, for a harpsichord with two keyboards, the companion piece to the Italian Concerto, Clavier-uebung II., is simply Dieupart transfigured and glorified.

Dieupart's "Explication des Marques"—"Rules for Graces."

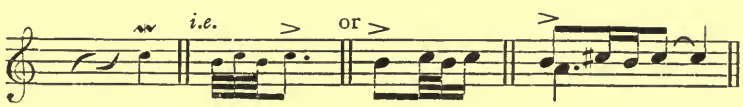

Tremblement, a shake.
Pincé, a beat.
N.B. Double cadence, a shake turn.
Tremblement pincé, a shake beat.
Port de voix, fore fall up.
Cheute, back fall.

N.B.—The example under "Double cadence" (a shake turned)—*i.e.*, turn and shake with a close, contains an engraver's mistake—the "explication" will appear correct if we place the sign for the turn over *b* instead of *c*, thus:—



The last three examples show how appoggiature are to be played *together* with the accompaniment.

A grace resembling that under "Port de voix et pincé" is often employed by J. S. Bach, who indicates it thus:—



Compare the third bar of Bach's Prelude $\frac{12}{8}$ above and his so-called Goldberg Variations, VII. This grace was not understood and accordingly suppressed in the edition Peters and the edition of the Bach Gessellschaft; it is clearly indicated in Bach's original edition of the Variations, Clavier-uebung, IV., Nürnberg, 1742, a proof copy of which, with Bach's autograph corrections, and a copy as printed, are now in the British Museum.

JOHANN MATTHESON . . . 1681-1722.

"Der Vollkommene Capellmeister," (1739)

JEAN JACQUES ROUSSEAU . . 1712-1778.

"Dictionnaire de Musique" (1767).

XXI.

From *Mattheson's* "Der Vollkommene Capellmeister."

J. J. Rousseau's "Dict. de musique, 1767," contains a list of "*Agrèmens du Chant françois*," representing the practice of amateur singers in France. It is subjoined merely for the sake of completeness, and may be compared with the examples from L'Affilard, Chapter XI. *ante*.

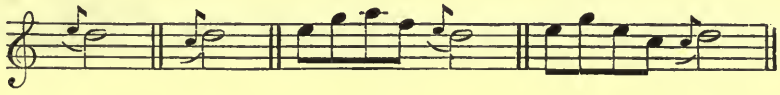
JOHANN JOACHIM QUANTZ . . 1697-1773.

"Versuch einer Anweisung die Flöte traversiere zu spielen . . . "
"Essai d'une methode pour apprendre à jouer de la Flute traversière . . ."
Both editions, accompanied by 24 pages of musical illustrations, were issued at Berlin, 1752.

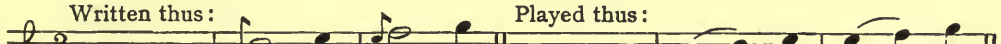
XXII.

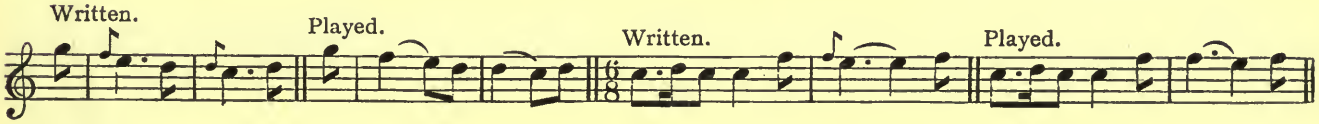
QUANTZ appears a trifle retrospective and sentimental—an attitude not unbecoming perhaps to the flute-master and musical favourite of King Frederic II., whose taste he is supposed to have controlled and may in some respects have followed. We are here concerned with Quantz's chapters on divisions and graces proper. With regard to the latter, it is enough to say that his explanations cover much the same ground as those in the book of his better known associate in the great king's private band, C. Ph. E. Bach.* It will, therefore, suffice to refer to Quantz's teaching only inasmuch as it differs from that of C. Ph. E. Bach. In a few details—legitimate, details however—Quantz sides with some of the older and contemporary solo players and singers. Being essentially a melodist he does not share C. Ph. E. Bach's dislike of passing appoggiature, and is rather inclined to make much of them. He is careful to distinguish them from the common appoggiature, calling them *passing* appoggiature, "Port de voix passagers"; and he adds that "they serve to connect one main note with another and may be introduced when the melody *descends in skips of thirds*, as at example 3 below."

1. Vorschlag (Ital., *Appoggiatura;* Fr., *Port de voix*), "may be taken short or long"—



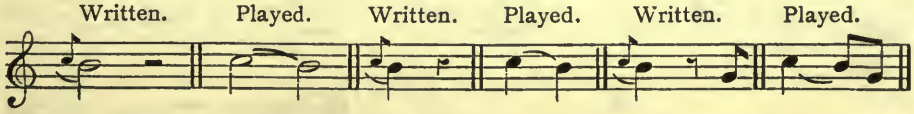
2. "Anschlagende Vorschläge" (appoggiature, such as start with the time of the main note)—





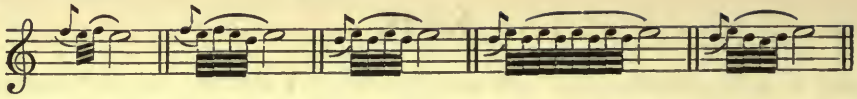
3. "Durchgehende Vorschläge" (passing appoggiature, such as start *before* the time of main note)—

4. Other Vorschläge

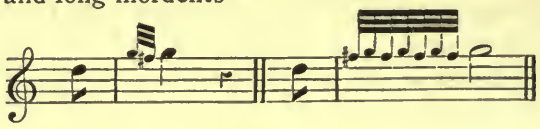


* C. Ph. E. Bach acted as "accompanist to the king" from 1740 to the outbreak of the seven years' war, 1757.

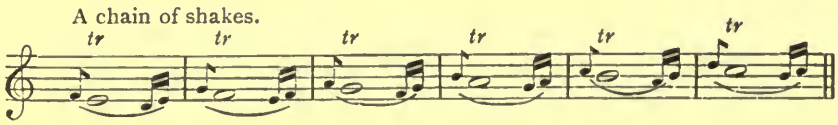
5. Vorschläge in connection with other graces—



"Battemens"—*i.e.*, short and long mordents—



6. "Triller: the shake should begin with an appoggiatura either from above or below the main note"—"it also has a close, consisting of two notes"—



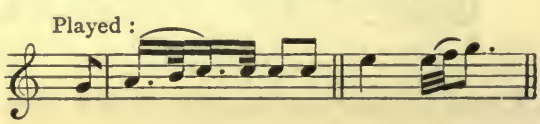
7. Anschlag.

8. Passing notes ascending.

Passing notes descending.

9. Written :

Played :



Commenting on the passing appoggiature, Nachschläge,* example 3 above, Quantz states that such graces pertain to the French manner of playing the flute, and he might have added the French manner of singing. See *ante*, chap. XI. Quantz's "passing notes ascending," example 8 above, represent the same sort of thing.

Quantz devotes an entire chapter and no less than eleven out of twenty-four pages of his engraved illustrations to an attempt at explaining "the Italian manner" (his own) of playing divisions "in good taste," Ch. XIII., and plates IX. to XIX. Flautists who care to play 18th century compositions for their instrument will find Quantz's examples of graces and divisions excellent. In this place, however, as 1752 is rather late for divisions, we must be content with a few bars:

At *N.B.* bars 1 and 2 contain the above-mentioned "passing appoggiatura" which belongs to the time of the preceding main note. These divisions represent the sort of thing Dr. Burney heard Frederic the Great play, and which Carlyle, in his rhetorical manner, mentions as the king's "Thrilling Adagios." J. S. Bach, by the way, has written such an adagio for a Berlin amateur. See the fine first movement of Bach's Sonata for flute and cembalo in E major (Ed. Peters, No. VI.).

* Compare bars 2, 6, 12, 18, 20, and 25 of J. S. Bach's Aria mit 30 Veraenderungen, *post*, p. 202.

FR. WILH. MARPURG . . . . 1718-1795.

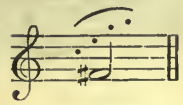
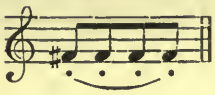
"Die Kunst das Clavier zu spielen". Berlin, 1750.

French version, "Principes du Clavecin,"—re-written and augmented—engraved examples. Berlin, 1756.

XXIII.

FR. WILH. MARPURG.

Le Balancement.

Signe.  Effect.  Ital., "Tremolo"; German, "Bebung."

(Written.)
Le Port de voix simple.

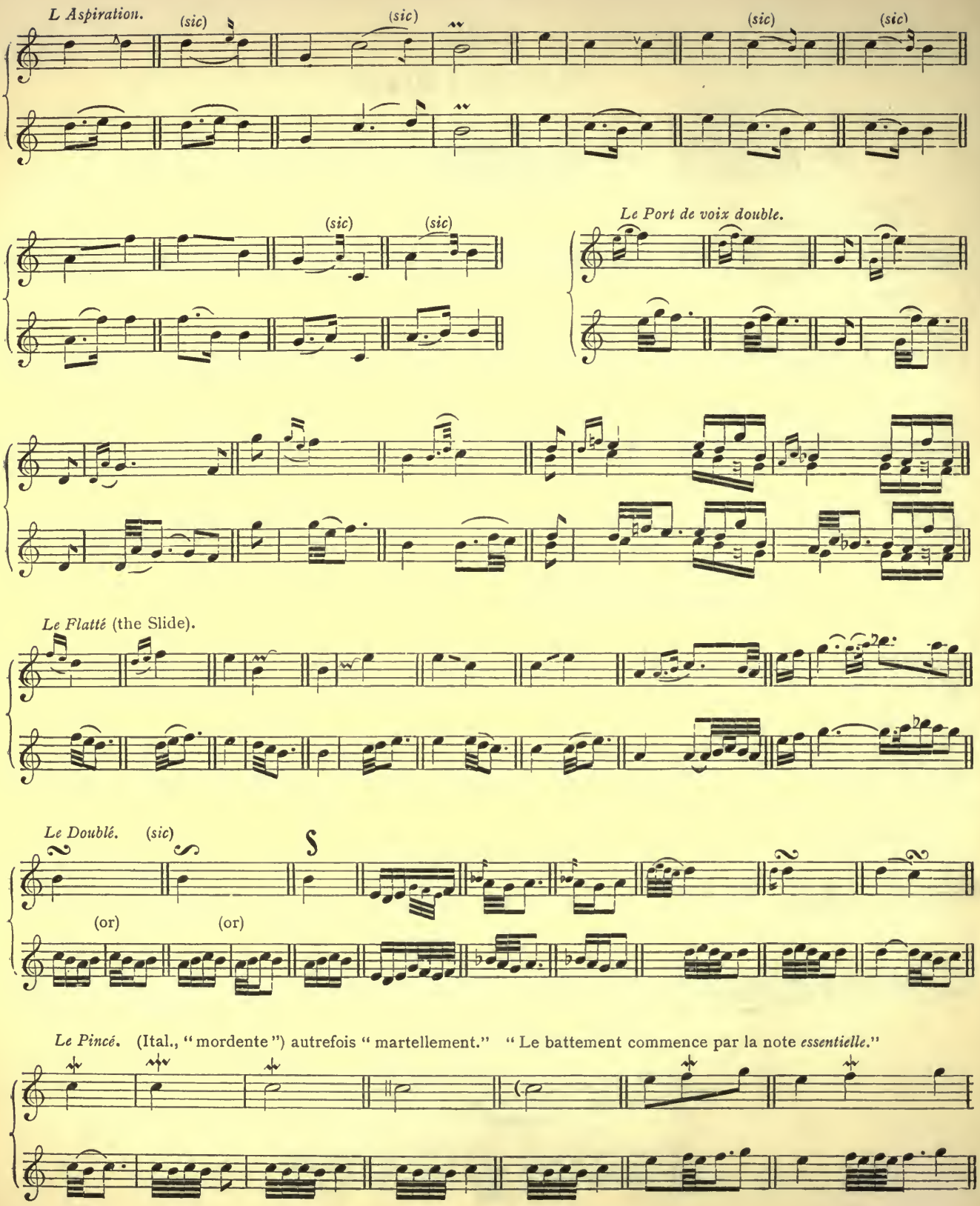
(Played.)
Vivement.

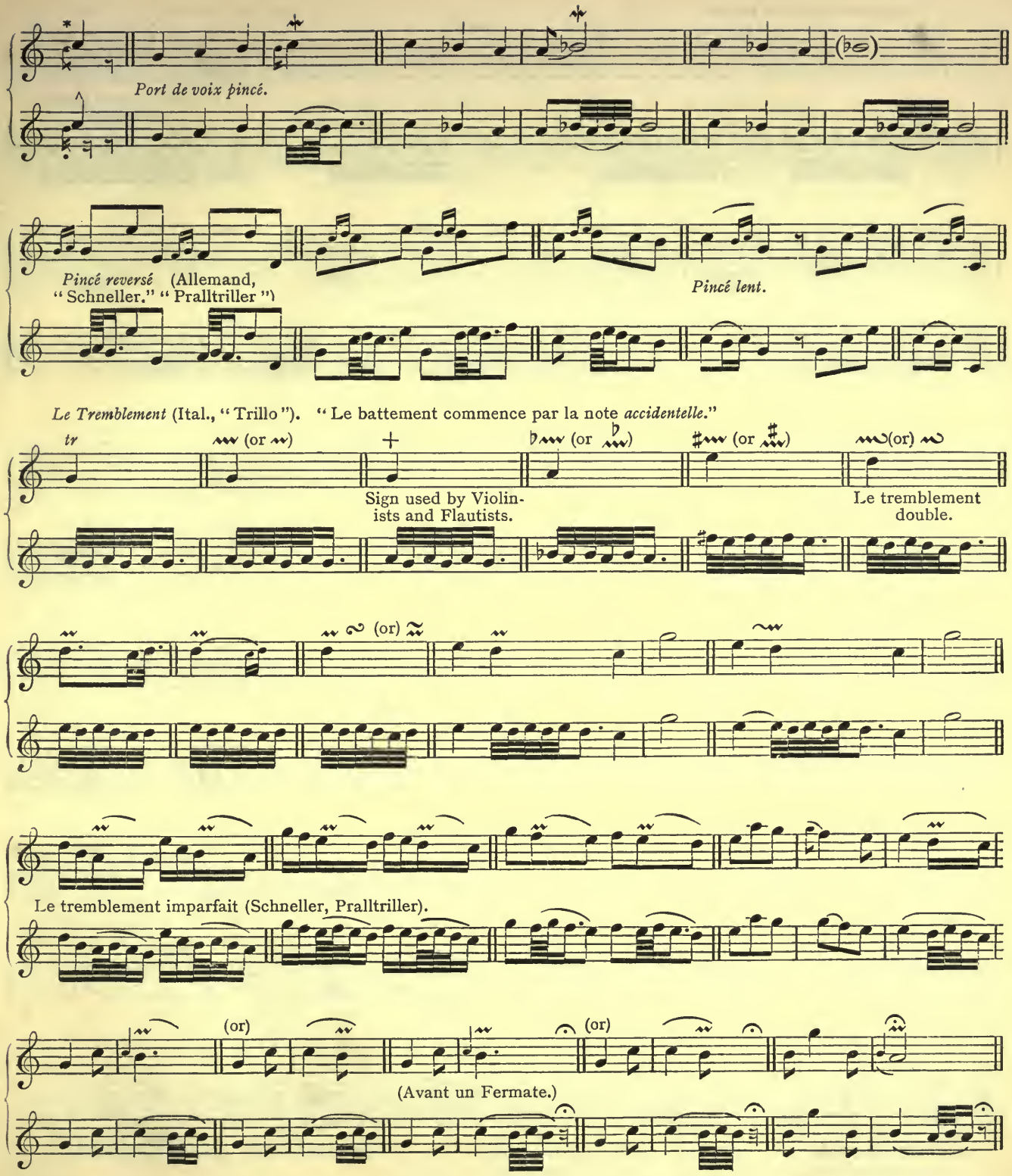
(or)

Lentement.

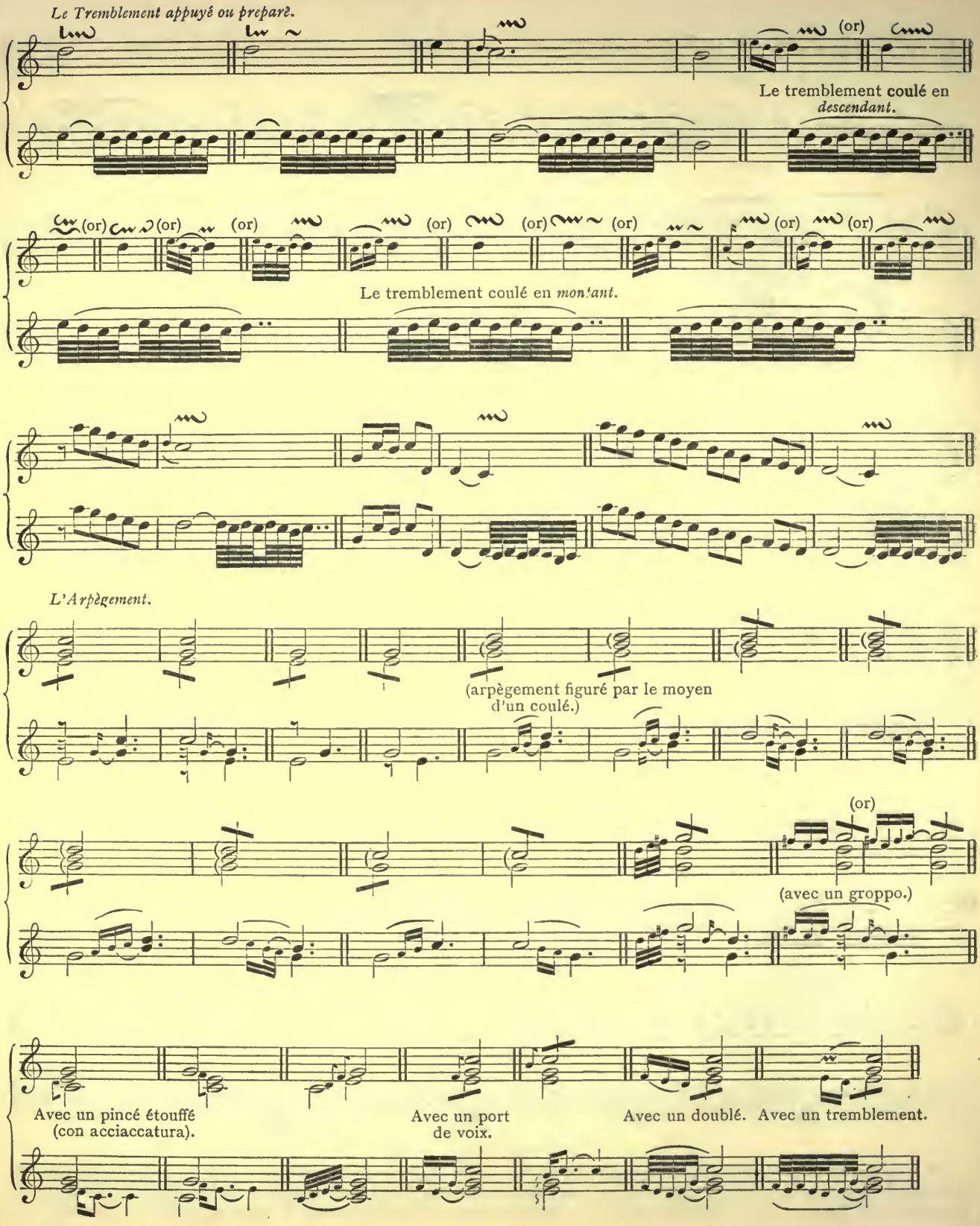
(mal écrit!
badly written!)

From the German edition :


L Aspiration.
(sic)
(sic)
(sic)
(sic)
(sic)
(sic)
Le Port de voix double.
Le Flatté (the Slide).
Le Doublé.
(sic)
(or)
(or)
Le Pincé. (Ital., "mordente") autrefois "martellement." "Le battement commence par la note essentielle."



* "Au lieu de mouvoir les deux touches alternativement on les frappe souvent en même temps: mais on ne garde la note accidentelle que jusqu'à la moitié de sa valeur, pour faire entendre ensuite la note essentielle seule. Cette espece de Pincé s'appelle *Pincé etouffé*, en Italien, *Acciaccatura*, et l'on s'en sert beaucoup dans la Basse." Compare Scarlatti, *ante*, p. 119.


Le Tremblement appuyé ou preparé.
(or)
Le tremblement coulé en descendant.
(or)
Le tremblement coulé en montant.
L'Arpègement.
(arpègement figuré par le moyen d'un coulé.)
(or)
(avec un groppo.)
Avec un pincé étouffé (con acciaccatura).
Avec un port de voix.
Avec un doublé.
Avec un tremblement.

From the German edition of 1750.

Out of the nine sorts of "Agrèmens" described by Marpurg, two only demand special notice: those among his "Ports de voix simples" (Appoggiature) which he indicates by small semiquavers having their flags turned towards the preceding main note, and "L'Aspiration," which he writes in the same way, or expresses by means of a sign ∧ and ∨. The peculiarity of these two ornaments consists in the fact that they are used to *connect* two main notes and are to be played in the time of the *first* of such two notes. C. Ph. E. Bach speaks of them as "Nachschläge" (afterbeats) "which are now so common," and stigmatises their use as "bad practice." Marpurg also does not care about them and opines that if they are to be employed at all they ought to be written out in full. However, be they approved of or not, they are old and favourite graces with vocalists as well as instrumentalists. Compare the tables of Simpson, Mace, and Playford, under "Springer," L'Affilard, Herbst, J. G. Walther, Geminiani, Quantz, &c. J. S. Bach uses them sparingly; but, undoubtedly, his text contains them—and, as he has not always clearly written them out, they have been overlooked or misunderstood. Several cases are quoted and discussed in the chapter on J. S. Bach, under "Nachschläge."

JOH. SEBASTIAN BACH. . . . 1685-1750.

The quotations for the most part are from the Bach Society's edition, which professes to give the text as Bach wrote it, without addition or omission. Thus, Ausgabe der Bach Gesellschaft vierzehnter Jahrgang—fourteenth yearly issue of the Bach Society—is cited as Bach Ges., Vol. XIV.

The 48 Preludes and Fugues, Das Wohltemperirte Clavier, are referred to as Prel. and Fugues, Part I. or Part II., with specification of the number and the key.

XXIV.

IN view of the examples already quoted from the works of J. S. Bach's precursors and contemporaries, the writer ventures to state a few precepts for the execution of such ornaments, both instrumental and vocal, as Bach has expressed by signs.

1. Bach's ornaments are *diatonic—i.e.*, they are to be sung or played with the notes of the scale. Chromatic inflexions alien to the scale are permitted only in case of modulation, or to avoid an abnormal interval. Augmented intervals cannot form part of an ornament; and ornaments comprised in a diminished interval—*e.g.*, a chromatic turn in a diminished third—such as E flat, D, C sharp, D—are inadmissible unless fully written out by the composer.

2. Ornaments *belong to the time of the main* note. On keyed instruments, organ, harpsichord, pianoforte, ornaments and the notes or chords supporting them in the same hand must be struck together; if a chord is played arpeggio the ornament forms part of the arpeggio.

3. All ornaments, whether indicated by signs or by tiny notes, *are subject to the beat*—they must be treated as essential to the melodic progress of the part in which they occur, and rendered so as to agree with the dominant pulsations of the time. Ornaments occurring in recitatives, at a pause, or at a final cadence, which latter it is customary to retard somewhat, are *ad libitum* as regards speed and duration.

4. Shakes—prolonged shakes more than short ones, generally *start with the upper accessory*. They do so particularly when the main note has been touched upon just before the shake. This traditional rule is set aside by Bach only in cases where the shake starts *ex abrupto*, after a rest, or *where the melodic outline of the part in which the shake occurs would be blurred*. For example, where the preceding note is one or more degrees higher than the note bearing the shake.

Shakes upon a note with a dot *stop at or near the dot—a short note following the dot is usually taken somewhat shorter than it is written.*

Shakes and mordents upon a prolonged note, when such note is tied on to another and shorter note of the same pitch, *stop before* the latter, without emphasis and without closing notes.

The speed and the number of repercussions of shakes and prolonged mordents is at the player's discretion. The closing notes of a shake, when not specially indicated, may be added or omitted as the player chooses; traditionally they are required at the end of an air or an instrumental piece of some pretension.

5. Vorschläge (appoggiature) are far more frequently *short* than long. Long appoggiature, which are comparatively rare in Bach, before notes divisible by two, take about half the value of the main note; before notes divisible by three, two-thirds. The duration of appoggiature depends upon the speed of a movement, upon the harmonic basis, and the prevailing rhythms. All prolonged appoggiature have the stress and the main note following a long appoggiatura is meant to be taken rather softly.

Bach's own table of ornaments, which he wrote out for his infant son Friedemann, here follov It seems to contain all that he thought essential and good for practice; but it is by no means exhaustive.

"Clavier-Büchlein vor Wilhelm Friedemann Bach, angefangen in Cöthen den 22 Januar A°, 1720." Little Clavierbook for W. F. Bach (his eldest son, æt. IX.), begun at Cöthen, &c.*

"*Explication* of various signs, showing how certain *manieren* may be played neatly."

N.B.—The last sign, which should begin with a perpendicular line, thus , is wrongly given in the edition of the Bach Ges. Preface, Vol. III. The terms "Cadence, Doppelt-cadence, Accent," may be translated as follows:

Cadence = Doppelschlag, turn.

Doppelt-cadence = turned shake.

Accent = Vorschlag, appoggiatura from below or from above.

Complete List of J. S. BACH'S ORNAMENTS AND THE SIGNS FOR THEM.

Triller, long ... ... sign— or .

Sometimes t, t, rarely tr, , or +. The latter occurs only in MS. copies.

Prall-Triller, Praller, Schneller—short ... ... sign—

Triller, with prefix from above ... ... ,,

Triller, with prefix from below ... ... ,,

Mordent, short ... ... ,,

Mordent, long ... ... ,,

N.B.—Sometimes shakes, with or without a prefix, have their closing notes indicated by means of a perpendicular stroke *on the right*, thus:— , , . This aspect of the signs for shakes must not be confounded with the sign for a long mordent, which always has the perpendicular stroke *in the middle*, thus: , or *on the left*, thus: .

---

* For details as to the contents of this MS., partly in the handwriting of J. S. B., partly in that of his son, see Preface to Vol. III., Bach Ges., p. 14, and Spitta, I., pp. 660-63—English translation, II., p. 50.

VORSCHLAG, from above, short ... ... or .

from below, short ... ... or .

These signs for appoggiature in the edition Peters, edition Steingräber (Dr. Hans Bischoff), and, unfortunately, also in Vols. III. and XV. of the edition of the Bach Ges., have frequently, and far from consistently, been replaced by tiny notes of uncertain value—a source of much confusion and misapprehension. The double sign has sometimes been reproduced in Bischoff's edition and correctly throughout in Bach Ges. Vols. XXXVI. and XXXVIII. The upper or lower curved stroke is supposed to represent the *legato* of the Vorschlag, from above or below, as the case may be, but this is a mere guess.

NACHSCHLAG ... sign— placed *after* a note, thus :— ; or else expressed by means of a tiny note resembling an ordinary appoggiatura, thus :— .

DOPPELSCHLAG ... ... sign— and

SCHLEIFER ... ... sign— (rarely).

ANSCHLAG ... ... A sort of double appoggiatura, always written out

ARPEGGIO ... ... sign— and the reverse

ACCIACCATURA ... ... sign—

BEBUNG ... ... sign— or

GROPPO (Gruppo).—The word only; no distinct sign—very rare.

DOUBLE SIGNS.

Combination of appoggiatura and mordent ... ... sign— ,

Combination of appoggiatura and trillo ... ...sign— , or ; and

Combination of Doppelschlag and Prall-triller ... ... sign—

(The latter is of doubtful authenticity. C. Ph. E. Bach has it as "Prallender Doppelschlag.")

Combination of arpeggio and acciaccatura ... ... sign—

It is worthy of note that graphically nearly all the signs employed by the French masters, Bach's precursors in this respect, and by Bach himself, admirably shadow forth the thing intended: thus, the vibration of short shakes is rendered by , of long shakes by , or , or ; shakes with preliminaries from above or below, by ; shakes with the *lower* accessory (mordents) are distinguished by a *downward* stroke (preliminaries as with shakes); appoggiature from above and below, by . The sign for the turn, Doppelschlag, as used by Bach, , is the only anomaly—for, graphically, it seems to indicate the reverse order of notes required. But the remaining signs for the slide, the acciaccatura, the arpeggio, and the slow tremolo, or , are perfectly expressive. The entire system, therefore, is consistent enough and eminently practical, since it leaves the melodic outlines intact, and saves much time and trouble to the copyist; no mean advantage in the old days when engraved music was rare and paper expensive.

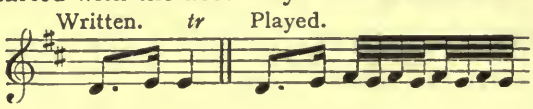
DETAILS CONCERNING THESE ORNAMENTS.

Shakes.

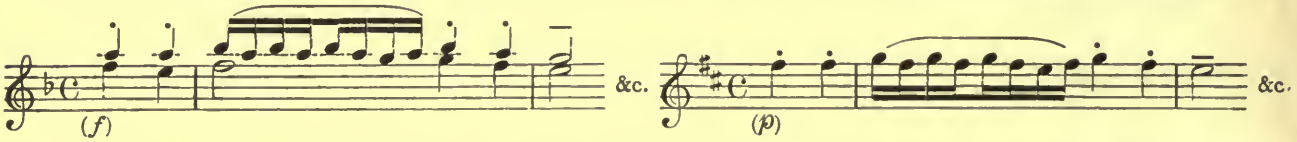
Shakes beginning with the upper accessory are marked ∿∿, ∿, t, tr—*

The repercussions may vary from upwards; their number is entirely at the player's discretion.

Shakes should always be started with the accessory when the main note has just been struck:



Accordingly the writer plays the first bars of the two Gavottes in the Suite anglaise, D minor, thus—



The accessory note which ought to start a shake may be omitted when on a keyed instrument the proper execution of a persistent shake together with a melody in the same hand would be difficult or impossible. Bach was the first to write this out in full. Compare 30 Veraenderungen ueber eine Arie—the so-called Goldberg variations, No. 28: †

Shakes, with closing notes. The closing notes are frequently written out; where they are not so written they may be added or not as the player chooses.

Fugue A min., Prel. and Fugues, Part I., bars 51 and 52—

Often also the closing notes instead of being written out are indicated by a perpendicular stroke to the right of the sign ∿∿| ∿∿)

* Curious evidence of Bach's tolerance as to the use of various signs for shakes has recently come to light. The British Museum, in January, 1891, acquired two copies of the original "Clavier-uebung," Part II. (the Italian concerto and the ouverture and partita, in B minor, "Nach Französischer Art"). One of these copies contains the pieces as published; the other consists of proofs with Bach's autograph corrections. It would appear that in his MS. Bach indicated certain shakes by means of the usual little waving line (∿∿). The engraver misrepresented this sign as a dash (—), whereupon Bach amended all such dashes in the proofs by adding t or tr to them as a sort of prefix, thus tr—. But this failed to meet the views of the engraver, who chose to replace many of Bach's tr— with ∿, and Bach apparently was content! Thus ∿, ∿∿, and tr occur side by side in the published copy, and clearly mean the same sort of thing.

† Compare also the finale of Beethoven's Waldstein sonata and var. VI. of the sonata, Op. 109, where the accessory notes of the shake are to be omitted wherever a note of the melody enters.

This is the "Trillo und Mordant" of Bach's own table. Compare Partita IV., in D, Menuet—

The affix just explained as indicating the closing notes occurs in combination with both prefixes, thus:— and .

In passages ascending diatonically—or in skips upwards or downwards—shakes require the closing notes, which facilitate the connection of the main notes with one another.

Shakes ascending in chromatic succession may or may not be taken with closing notes, as the player chooses. Organ sonata II., C min., bar 11, before end of Vivace—

An executant who finds this difficult may play a lesser number of repercussions, but he ought to begin each shake with the upper accessory. See Quantz, *ante* p. 148.

Shakes descending chromatically do not require closing notes. See Sonata in G for Viola da Gamba and Cembalo, Bach Ges., Vol. IX.

Shakes begin with the main note:

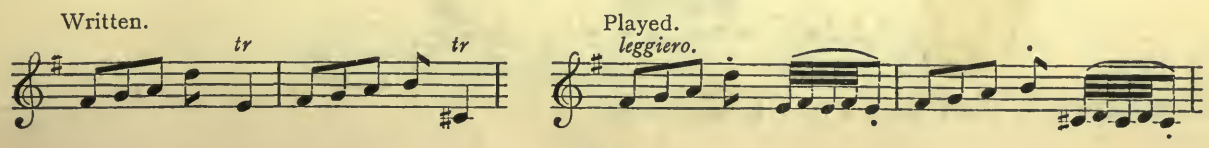
a. When the shake starts *ex abrupto*. Fugue XIII., part ii.—

b. When the shake starts after a note staccato—or after a rest. Fugue VI., part i., bar 2—

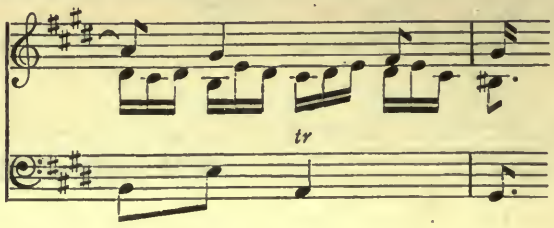
This case, like that in the example at the top of this page, comes under the rule "melodic outlines must not be blurred"—as they would be if the shake were started with the accessory.

c. When the repetition of a note is thematic. Prel. XIII., part i., F sharp maj., bars 7, 12, 13, and 19.

d. When the melody skips, and the shake thus forms part of some characteristic interval; as, for instance, the interval of the seventh in the theme of Fugue XV., part i., bars 25 and 26—

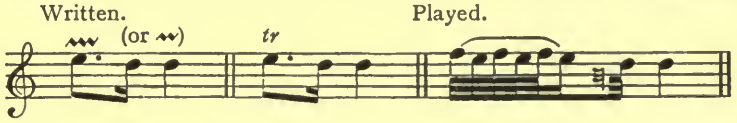


e. When the movement of the bass would be weakened if the shake were begun with the accessory. This case again comes under the head: "melodic or harmonic outlines should not be blurred." Fugue IV., part ii., bar 32—



f. Franz Kroll's hint to teachers may be quoted here: "Whenever an appoggiatura from above would be out of place, then the shake had better not begin with the accessory."

Shakes upon dotted notes, when no closing notes are intended, stop at or near the dot; the short note following the dot often loses a little of its value, and the dot in such cases frequently stands for a short rest—

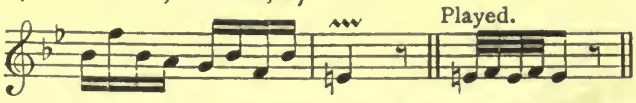


(or, if the tempo is slow, *legato*, E to D.)

Partita I., Corrente, bars 21, 22—

Shakes upon tied notes have no closing notes, but stop on or near the note ending the tie. Compare Fugue in G, Part II.—

Shakes before a rest occupy only part of the value of the main note, and do not require closing notes. This is the case in Partita I., Allemande, bars 12, 27—

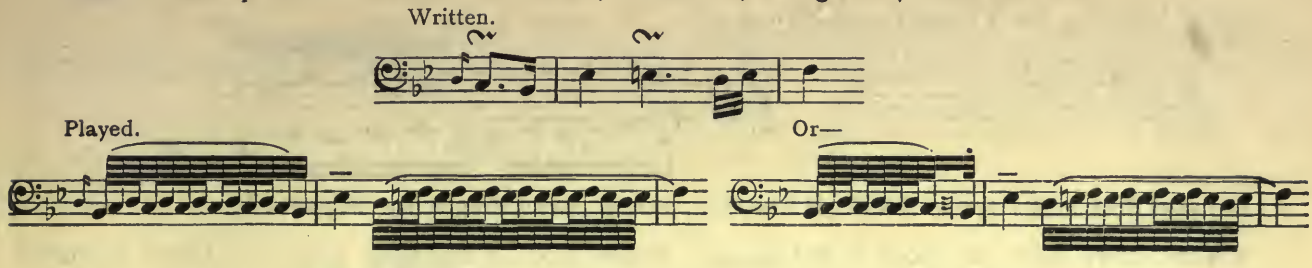


And this is, by the way, another good instance to show how the melodic progression may necessitate starting the shake on the main note.

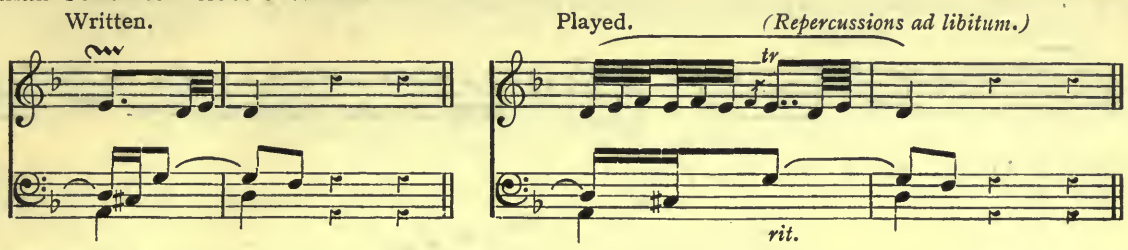
The case of a shake upon a dotted note followed by a semiquaver rest and two closing notes, appears in the Ouverture to the Partita, B minor, bar 8, Clavier-uebung II.

Here the shake on F sharp stops a little before the rest.

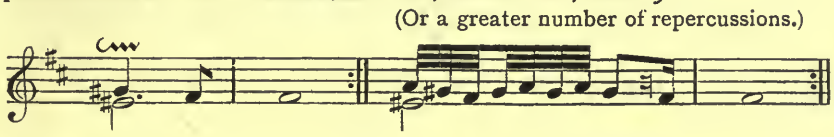
Shakes with a prefix from below. Partita I., Sarabande, bars 3 and 4 before the end—



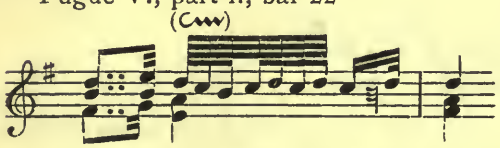
Italian Concerto—close of *Andante*—



Shakes with a prefix from above. Partita, B min., Ouverture, bar 19—



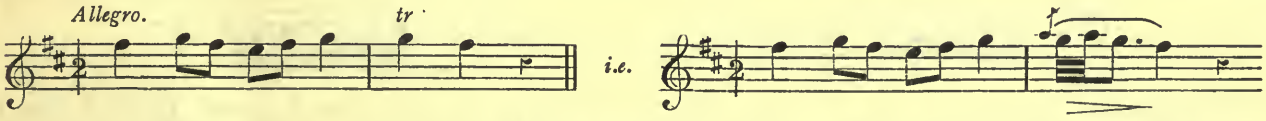
Fugue V., part i., bar 22—



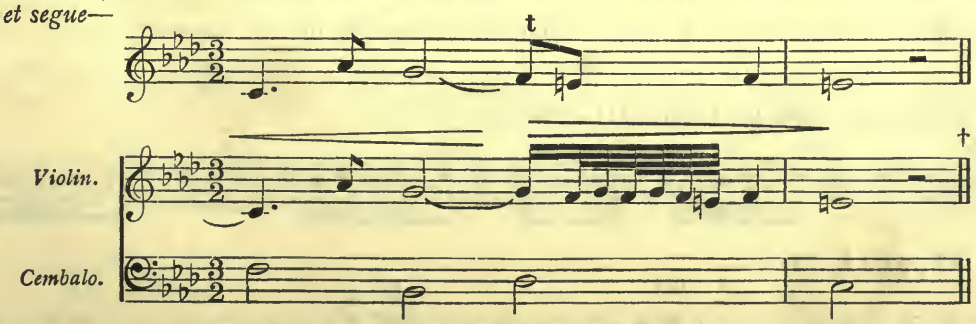
Partita V., Gigue, part ii., bars 2, 4, 5, &c.—

Shakes which occur in melodic phrases descending diatonically admit of closing notes only when the note following the shake demands a certain amount of emphasis :—

It would be absurd to insert closing notes in cases such as that of the subject of the Allegro in the violin and cembalo Sonata in B min. :—



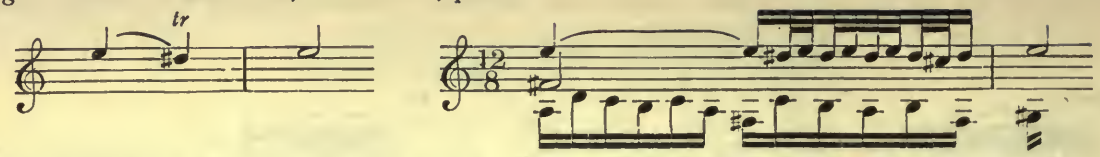
Slurred shakes. The slur should be clearly expressed. Sonata for violin and cembalo V., F minor. *Largo*, bar 8, *et segue*—



* It may be that the prefix of this sign is here meant for a short appoggiatura preceding the shake, when the sign would be tw or tww.

† Compare Marpurg, *ante*, p. 156.

Organ Choral. Bach Ges., Vol. XXV., p. 26.



See also Prel. and Fugues, XXII., B flat min., part ii., penultimate bar, Fugue only.

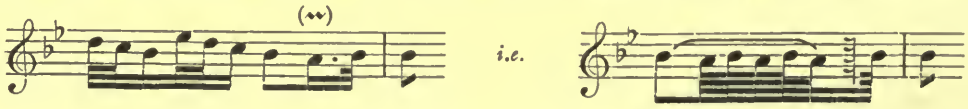
Shakes upon a long note which is tied on to a shorter note of the same pitch stop before the latter, without stress and without closing notes. Prel. IX., part i., E maj., bar 4—

Prel. XVI., G min., part i., bars 1, 3, 7, and 11—

Fugue XV., G maj., part i., bars 69-70—

The sign for the shake occurs combined with that for the appoggiatura (the French *accent* of Bach's table) thus: (; or, as Bach usually has it, :—

Short shakes are sometimes understood—they were played at the end of a section or of a movement as a matter of course, whether indicated or not. For instance: Partita I., Praeludium, bar 18—



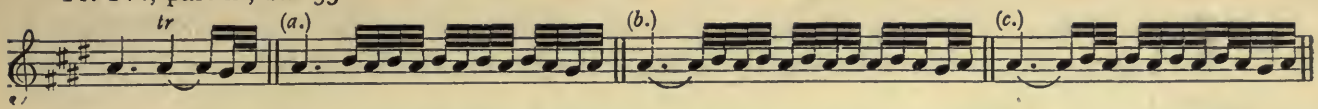
At least five such cases occur in the first part of the 48 Preludes and Fugues: Fugue I., bar 13. End of Fugue XI., Prel. XIV., bars 12 and 18. Prel. XIX., bar 14.

The rhythmical arrangement of shakes generally depends on the context, and is at the player's discretion.

48 Prel. and Fugues, part ii., Prel. XIII., bar 44:—

Fugue XIII., part i., bar 1—

Pr. IV., part ii., bar 55—



The writer agrees with the late Franz Kroll, editor of the 48 Preludes and Fugues, for the B. Ges., who cites the above three cases and expresses his preference for the solution under *c*.

A slow shake fully written out occurs in Invention IX.,* bars 3 and 7; also in bars 11 and 19:—

Shakes of thirds (tremolo). Organ Preludes and Fugues: II., in D. B. Ges., Vol. XV., p. 88, bars 12, 13, and 14—

Also Organ Prel. and Fugue III., in E minor, and

Toccata III. (Concertata), in E. B. Ges., Vol. XV., p. 283.

PRALLTRILLER, SCHNELLER, TRANSIENT SHAKE.

Inventio 15:—

Written.

Played.

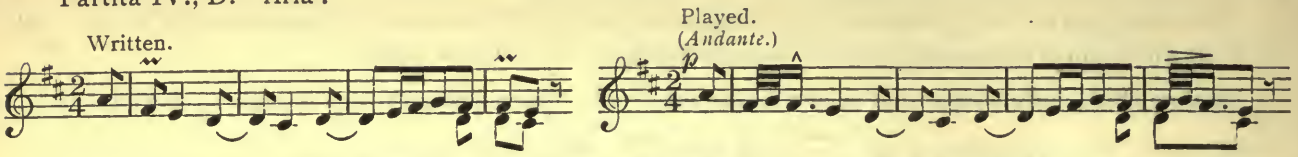
a. In quick tempo

b. In slow tempo

* This plaintive piece is absurdly marked "*con spirito*" in the edition Peters. The ornaments at bars 15 and 16 and the penultimate bar ought to have been taken into account by the editors.

This grace derives from the Lute (*ante*, p. 59), on which instrument its effect is as at *a*. with the stress on the initial note. The player, at his discretion, may thus place the stress, or as at *b*.

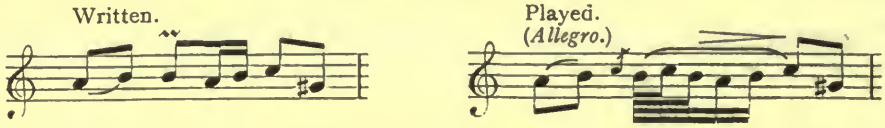
Partita IV., D.—Aria :



If accompanied by another part, or parts, in the same hand as at bar 4, ∾ must be played together with the other parts.

Schneller fully written out. Prl. and Fugues, part i., Fugue XX. A min., bar 17.

When the main note has just been heard ∾ begins with the accessory. Partita III., A min. Burlesca:—



The sign ∾ is sometimes used to indicate a short shake :—(Suite franc. No. 1. D min. Allemande, bars 10 and 11.)

It also indicates a shake when the main note is followed by the regular closing notes as in the Gigue, Suite angl. I.; the Courante, Suite angl. III., in G minor, bars 5, 19, 22, 25, and similar cases.

Suite angl. No. 1. A maj. Gigue :—

Allemande. Partita III., 7 and 8 :—

Comp. also the Allemande, Partita VI., bars 3 and 4 before the end.

The French abbreviations for "tremblemens," ~, or ~~, t or tr, of Bach's autographs, have sometimes been roughly rendered by the modern sign for a shake *tr*; for instance, in F. David's edition (Peters) of the violin and clavier sonatas, pp. 19 and 20, and the Bach Ges., Vol. IX., pp. 92, 93. But the "tremblement" here intended is not a true shake—it is simply a little Pralltriller or Schneller without closing notes, thus:—

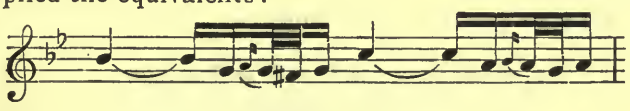
F. David's phrasing of the theme, moreover, bar 2 and so forth, is absurd; the first section of the phrase ⌈ ⌉ ends with C♯, not with D; and the origin of this blunder probably lies in the misinterpretation of "tremblemens," which vitiates the whole movement as David presents it.

Partita I., B flat, Praeludium—

Here, as in many other cases contained in the Partitas, the edition of the Bach Ges. has ~ instead of the ordinary sign for the shake, ~~. The engraver of the first edition (1726-30) failed to distinguish between the two signs. Anyway, the shakes in the example, whether long or short, should begin with the accessory, as the main note has in each instance already been struck.

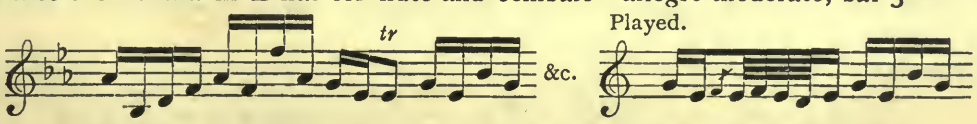
The above interpretation, though undoubtedly correct, may be simplified in practice. "A mere Vorschlag may be occasionally substituted for a Schneller or Pralltriller," says "C. Ph. E. Bach (*post*). On a harpsichord or pianoforte with a heavy touch there is no help for it, the repercussions of "tremblemens" *must* be reduced.

Compare the Organ Choral "Nun komm' der Heiden Heiland," Bach Ges., Vol. XXV², p. 114, bar 5, where Bach has himself supplied the equivalents:—

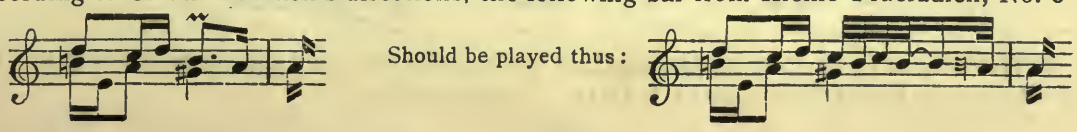


In the older version, *ibid*, p. 172, bar 30, the same thing stands thus:—

Compare also the Sonata in E flat for flute and cembalo—allegro moderato, bar 3—

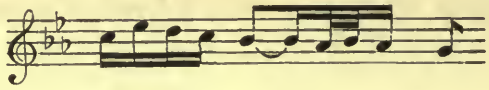


According to C. Ph. E. Bach's directions, the following bar from Kleine Praeludien, No. 6—

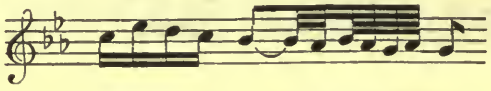


The puzzling ambiguity in the use of ~~ and t for shake, Pralltriller, Schneller, may be illustrated by the opening bars of the Sonata for organ (or cembalo with pedals), No. I. in E♭.

Suppose the tempo to be *allegro*, bar 2 may be rendered thus—

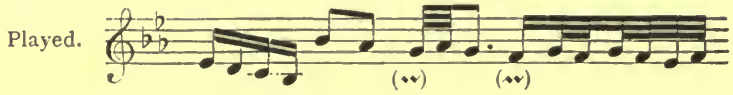


Suppose the tempo to be *moderato*, it may be played thus—



In the case of tempo *moderato*, bar 4, the rhythmical arrangement of the ornament would seem to demand the traditional licence in the interpretation of the dot—

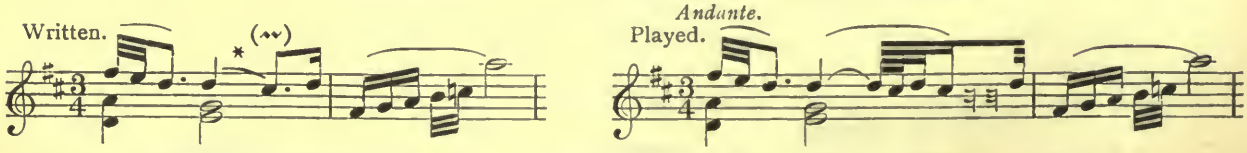
Compare bar 8, 2nd Clav., original signs in brackets—



Another good instance occurs in Prel. XII., part i., bar 10—

Though the signs are identical there can be no doubt that the first stands for the Schneller, or transient shake, and the second for a regular shake, thus :—

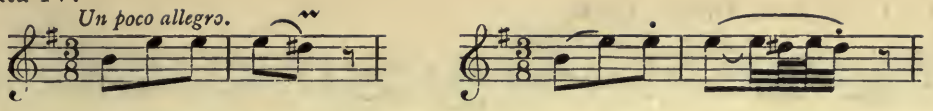
Pralltriller tied to the preceding main note : Partita IV. in D, Sarabande, bar 1—



Organ Sonata III.—

* This is the Pralltriller of C. Ph. E. Bach, who tries hard to distinguish between it and the Schneller (*post*). Compare also J. S. Bach's Allemande, Partita V. in G, bars 2, 6, 11, 15.

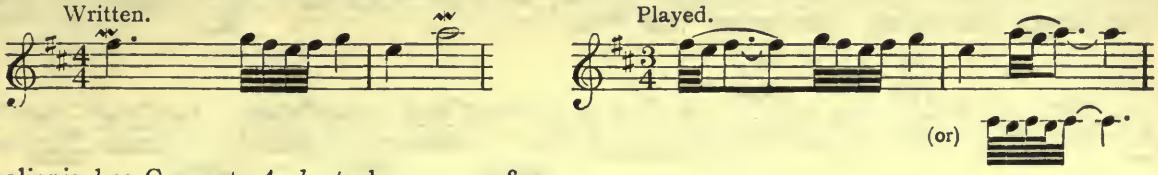
Organ sonata IV.—



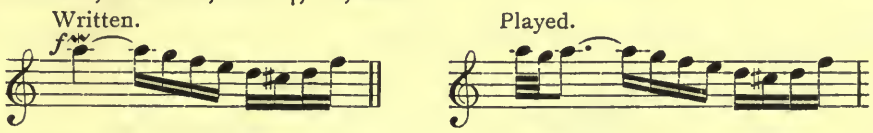
Similarly, Partita II., C min., Allemande, bars 9 and 10. This is Couperin's "tremblement aspiré," a shake cut short.

THE MORDENT.

Mordent—short. Partita IV., Menuet—



Italienisches Concert, *Andante*, bars 4, 12, &c.—



Fugue I., part ii.—

Suite franc. IV., Sarabande—

Allemande, Partita III.—

Kleine Praeludien, No. I.—

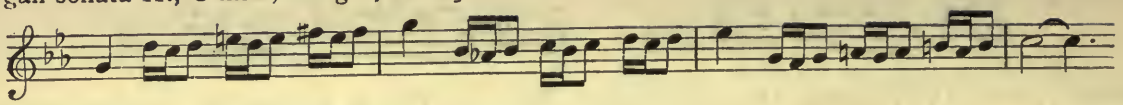
The mordent, like the Schneller, derives from the Lute—where it sounds thus: the stress being laid on the first note.

The reverse form, however, is equally legitimate and occurs as often in the works of Bach and his contemporaries.

Mordent fitted into the time of the bar. Prl. and Fugues, part i., Fugue VIII., bar 21—

Diatonic mordents fully written out. Cantata 88. B. Ges., Vol. XX., p. 170 *et segue*—

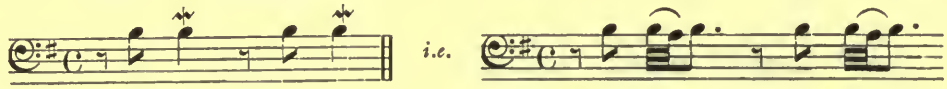
Organ sonata II., C min., Allegro, bar 69—



Sonata, violin and cembalo, No. VI., in G. Allegro, cembalo solo, bars 15, 16, 17, and 18.

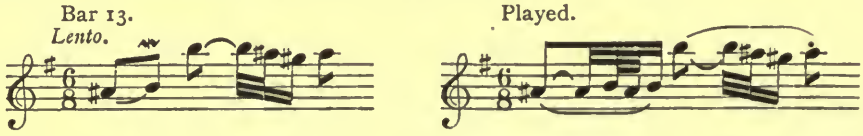
Organ toccata II., D. min., B. Ges., Vol. XV., p. 267.*

A parallel case isfound in the diatonic mordent in the theme of the Organ fugue in E minor:

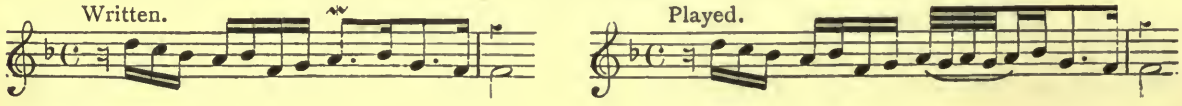


Recent editors, it may here be remarked, have been far too lavish with their indications of accidentals. A perfect record of Bach's own practice as regards the use of mordents, *diatonic with reference to the context*, will be found in his didactic work the "Inventionen"; compare Inventio VI., E major, which contains many such fully written out.

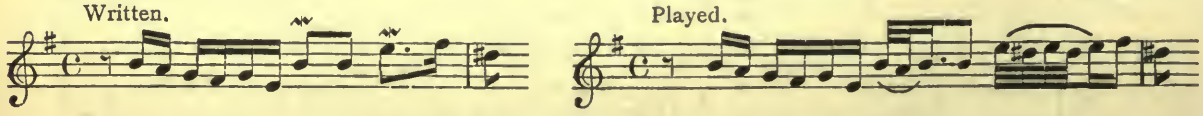
Mordent tied to the preceding note. Organ sonata VI.—



Mordent prolonged.—The prolongation is comparatively rare. As with shakes, prolonged mordents upon dotted notes should stop on the dot. Kleine Praeludien VI., D min.—

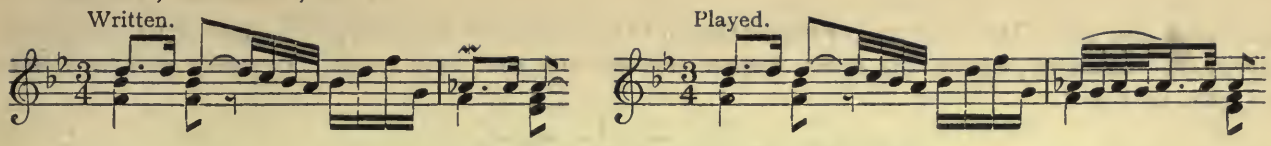


Inventio VII., E min.—



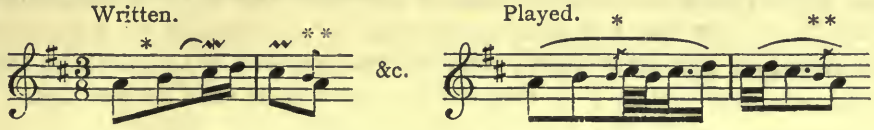
* Misinterpreted in Tausig's P.F. transcription.

Partita I., Sarabande, bar 2—



Long mordents of a semitone were known as "Battemens"—they occur written out Prel., A min.. Prel. and Fugue, Part I.—

Combination of appoggiatura and mordent ~ ᵛ. Inventio III. D maj., bar 3—

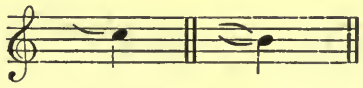


The little grace note at * * may be taken as a Nachschlag, after-beat, to the trill, thus—

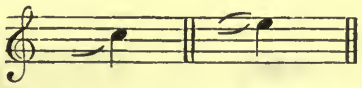
A rather short appoggiatura, together with a mordent, occurs in the Organ Fantasia, C minor,* Bach Ges., Vol. XXXVIII. :—

VORSCHLAG (PL., VORSCHLÄGE): APPOGGIATURA.

VORSCHLAG SHORT—placed *above* a note :—



these signs signify a diatonic Vorschlag from above; placed *below* a note—



a diatonic Vorschlag from below. Double hooks convey little more than single; the one hook is believed to represent the *legato* between grace note and main note; it may, perhaps, signify a slight dwelling on the grace note.

Considerable confusion and ambiguity exists as to the notation of Vorschläge in all printed editions, even in the "Clavieruebung" engraved for and corrected by Bach himself. In a loose and lax sort of way, later editors have substituted tiny quavers, crotchets, or semiquavers for the little hooks of the

* One of Bach's latest works—he did not finish the Fugue. See the fragment, Bach Ges., Vol. XXXVIII., p. 209.

autographs and other MS. sources. Frequently both the hooks and their supposed equivalents have been suppressed. Recently, again, the hooks appear side by side with tiny notes. To make matters worse, tiny notes such as:

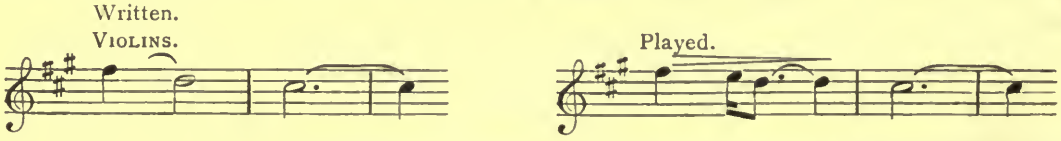
have been interpreted, or rather misinterpreted, according to the practice of C. Ph. E. Bach, as though each little grace note had been inserted by J. S. Bach to express the actual duration of the appoggiatura intended. It has been overlooked that in the matter of Vorschläge, as of other graces, C. Ph. E. Bach simply explains his own subtle practice, and never poses as the interpreter of his father, or of anybody else. We must, therefore, fall back upon the fact that the notation of Vorschläge by means of hooks is the prevailing one in the autographs and other MSS., that the vast majority of tiny notes in the printed text are substitutes for small hooks, and that in J. S. Bach's usage *small hooks stood for short appoggiature.*

When J. S. Bach wants a true long Vorschlag he generally takes the trouble to incorporate it and fit it into the bar. He has not always done so, but the exceptions are few and far between. They occur in pieces of a peculiar and expressive type—such as the Sarabande, Partita V. in G, the Prelude to the Organ fugue in B min. XIV., the slow movement of the Concerto in A min. for flute, violin, and cembalo (both quoted below)—where he adopts Couperin's notation of the *Port de voix coulée*,* and where the prevailing sentiment and rather slow time readily suggest that plaintive dwelling on certain slurred notes (coulées) which is characteristic of the long appoggiatura in contemporary French music.

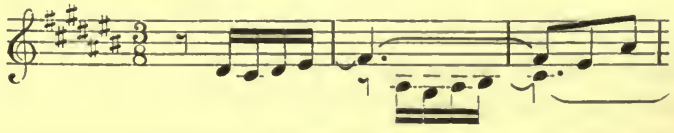
Vorschläge, whether short or long, pertain to the time of the main note and receive the stress, thus—

Abundant proof that appoggiature when expressed by hooks or by little notes are generally short can be adduced from the scores of Bach's cantatas. Take a case from the Cantata "Wie schön leucht uns der Morgenstern" (Bach Ges., Vol. I., p. 8, bar 3); here the oboi da caccia and the violins are in unison with the alto and tenor of the chorus—the oboes have appoggiature from above, the violins shakes, and the vocal alto and tenor plain notes—obviously the appoggiature must be short to chime with the shakes begun with the upper accessory, and with the plain notes.

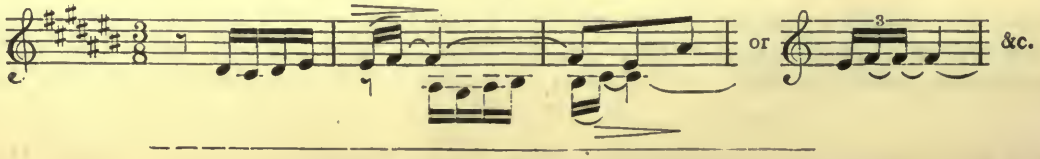
SHORT VORSCHLAG indicated by a single hook. Johannes Passion, Arie, "Ach mein Sinn," bar 1—



Prel. C sharp maj., Prel. and Fugues Part II. The original notation of the appoggiature in the allegro is—

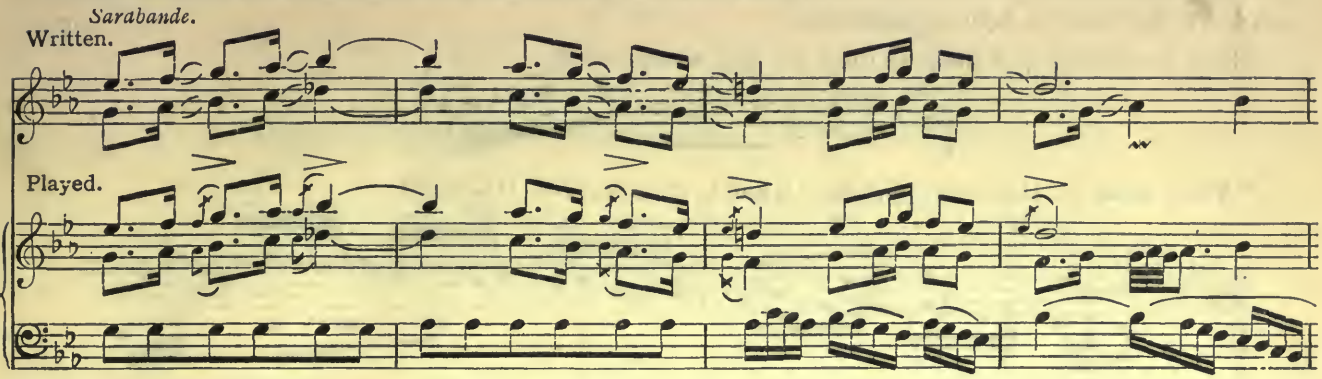


they are, therefore, best played as something like semiquavers or semiquaver triplets: *i.e.*—



* Q.v., *ante*, p. 100.

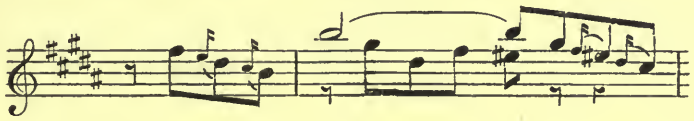
Double hooks are reproduced in Bach Ges., Vol. XXXVI., p. 10.



Strictly written out in time the Vorschläge would appear thus :—

Compare also the Sarabande, A min., *ibid*, pp. 4 and 5.

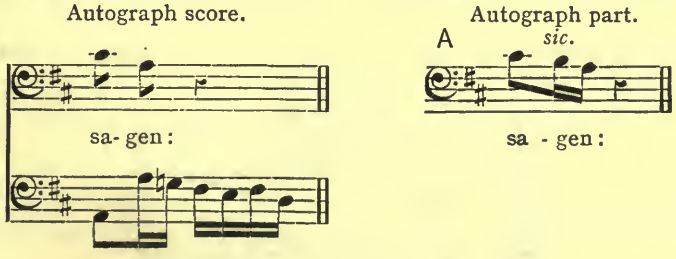
VORSCHLÄGE written out as semiquavers. Prel. XXIII., part ii., B maj., bars 23, 24, 25—



execution . . . approximately thus—

or *quasi-flautato*—

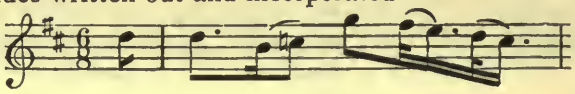
Bach Ges.. Vol. VII., p. 79, bar 3, the ordinary Vorschlag is written out as at A in the autograph part—



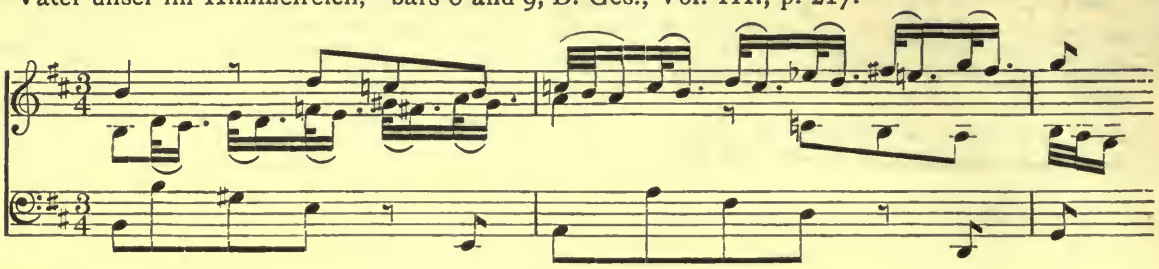
Ibid, Vol. V., p. 10, bar 6-

The clash with the bass disappears in practice when it is understood that the semiquavers in the voice parts are to be taken as light appoggiature.

Short Vorschläge and slides written out and incorporated—



"Vater unser im Himmelreich," bars 8 and 9, B. Ges., Vol. III., p. 217.



VORSCHLAG. LONG.

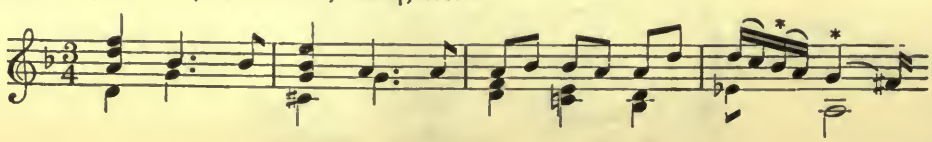
The terms *Vorschlag* = appoggiatura, and *Vorhalt* = suspension, were interchangeable in Bach's time. Hence a good deal of confusion—*e.g.*, in C. Ph. E. Bach's "Versuch,"* and consequent mistakes of later editors and executants. Theoretically, a suspension, *Vorhalt*, ought to be prepared—that is to say, a consonance, being the same note in pitch and in the same part, should precede a dissonance ere the dissonant note be admissible; a vocalist's rule in the first instance and a good rule all round for vocal music *a capella:* but there is nothing to prevent an instrumentalist from producing any number of dissonances, and he often chooses to produce them. . . . Thus unprepared dissonances came to be called Vorschläge—literally, "fore-beats," and prepared dissonances, Vorhalte—literally, "fore-holds." Unfortunately, no one thought of defining the terms.

EXAMPLES showing LONG Vorschläge incorporated.

Notes which come under the head of Vorhalt = prepared dissonance = suspension. Prel. XII., part ii.—

Notes which are distinctly long Vorschläge = unprepared dissonances. Suite franc. I., D min., Menuet I., penultimate bar—

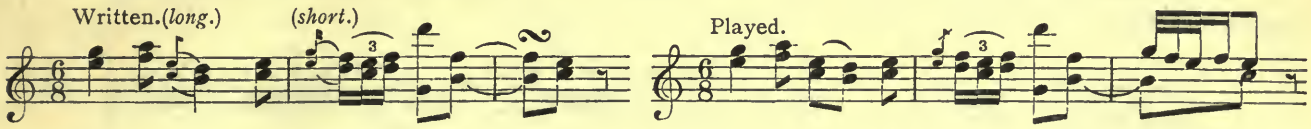
Violin Partita II., D min., sarabande, bar 4, &c.—



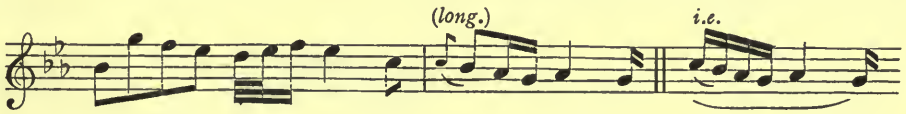
* See *post*, Part II., ch. i.

Long and short Vorschläge side by side. Johannes Passion. Aria, "Es ist vollbracht." Viola da gamba—

Concerto for flute, violin, and cembalo, A min. Bach Ges., Vol. XVII., p. 248. *Adagio, ma non tanto e dolce*, bars 1 and 2—

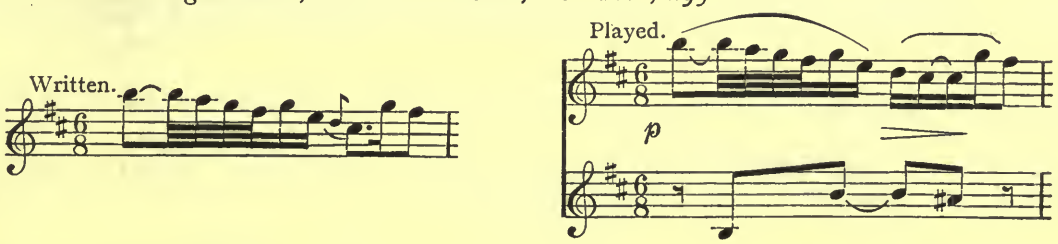


Further examples of long Vorschläge. Sonata II., for flute and cembalo, E flat, bars 9 and 10—



similarly, bars 34, 35, 38, 39.

Organ Prel. and Fugue XIV., B min. B. Ges., Vol. XV., 199—



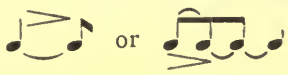
Prel. and Fugues, Prel. VIII., part ii., E flat—

The writer prefers this to the customary versions :

because it sounds like the long Vorschlag Bach wants, and yet avoids the ugly fourths with the bass which ensue when the appoggiatura is taken strictly according to rule.

Similarly, the long appoggiatura in the Prelude A maj., Prel. and Fugues, Part II., bar 19, may be rendered thus—

which seems better than—



Combination of the sign for appoggiatura and shake ~tr. Johannes Passion, Aria, "Ach mein Sinn," bars 9 and 11—

Another sign for the same thing is ⌇⌇⌇, the French *trille appuyé;* Bach's "*accent und trillo.*" Compare Prel. and Fugues, part i., Prel. IV., C sharp min., bar 29—

Organ Choral "Komm, heiliger Geist,' B. G., Vol. XXV², p. 86. The signs ⌇⌇⌇ may be thus interpreted :

(*a*)

(or any greater number of repercussions).

Though strictly according to rule, the signs signify—

(*b*)

But a comparison with the signs of the older version, B. Ges., Vol. XXV², p. 153, shows that the two bars are meant to be played as at (*a*).

Combination of appoggiatura and Schneller. Double sign ⌒ ~ Sarabande, Double, bars 2, 3. Suite A min., B. Ges., Vol. XXXVI., p. 5—

See also the Menuet, C min., Suite franc., II. (edit. Bischoff).

Combination of appoggiatura and mordent, . See the Sarabande in E flat, bar 4, quoted above, p. 177; the Inventio, No. III., in D, quoted p. 175; also Menuet, C min., Suite franc., II. (edit. Bischoff). Execution— .. Compare Dieupart's table, and the remarks, p. 139, *ante*.

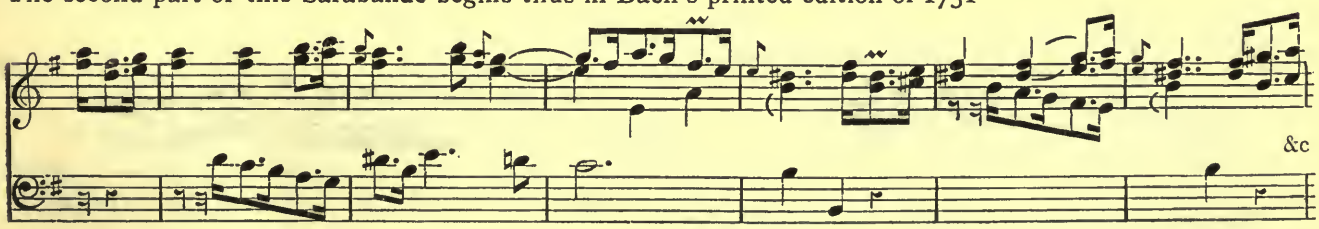
Appoggiatura and turn (Doppelschlag), *post*, p. 185.

Combination of Appoggiatura and arpeggio. Chromatic Fantasia, bars 49, 50, end of arpeggio and before recitative:

The Vorschläge, short and long, in the Sarabande, Partita V.—

may be played thus—

The second part of this Sarabande begins thus in Bach's printed edition of 1731—

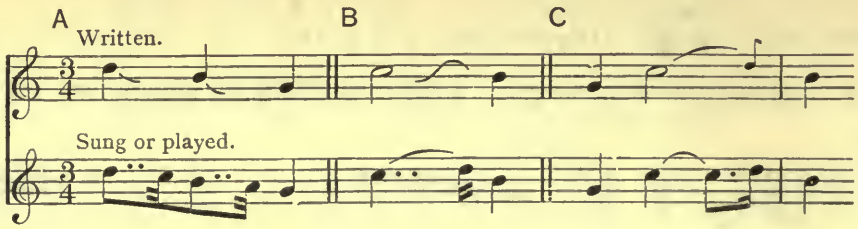


The sign (in bars 4 and 6 has hitherto been a puzzle. But Bach, it appears, was familiar with D'Anglebert's Pièces and Dieupart's Suites, and Dieupart, as well as D'Anglebert, uses the sign (or) to indicate *a mordent* of a semitone as well as an appoggiatura. See the Tables of D'Anglebert and of Dieupart, *ante*.

The proper reading is therefore—

NACHSCHLAG—literally, Afterbeat (Plural, Nachschläge).

A grace expressed by means of a little hook, similar to the hook of a Vorschlag, but so placed as to *follow* one main note and precede another, thus forming a link between notes descending in thirds, or in seconds—

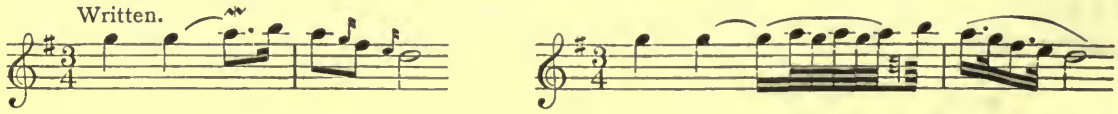


The example under B is usually written as at C (Couperin's way). This sort of thing occurs constantly in old French chansons and pièces de clavecin, and is sufficiently explained by Walther, Marpurg, Quantz, and Leopold Mozart.* J. S. Bach does not make much use of it, but *he has it* in some important pieces and students of his works cannot ignore it. C. Ph. E. Bach merely touches upon the Nachschlag as a grace *à la mode* and expresses disapproval—rightly, perhaps, for there is something rather weak about it. Still, respect for C. Ph. E. B.'s estimate can be no excuse for the errors of editors, who choose to leave the Nachschlag out of count altogether or to amend, that is to misunderstand and misinterpret it.

Organ Choral "Allein Gott in der Höh' sei Ehr," B. Ges., Vol. XXV², p. 122—

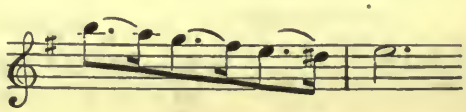
Flute sonata, E maj.—

Aria mit 30 Veraenderungen, "Goldberg variations," bar 2—



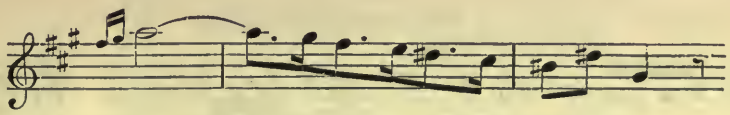
Compare Cantata 84, B. Ges., Vol. XX., p. 80—

That this is simply a case of appoggiature treated as Nachschläge is proved by the violin part, where the first bar stands thus :

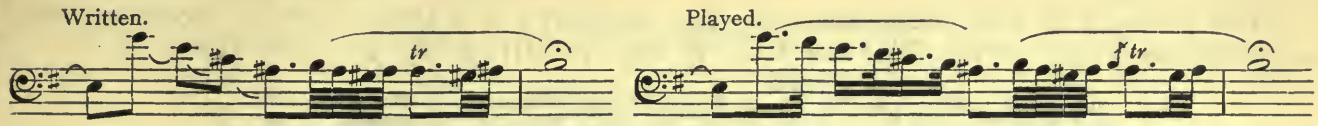


* For the latter writer's remarks, see *post*, Part II.

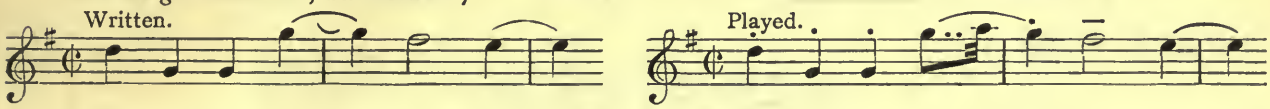
Suite in A, for violin and cembalo, Courante, B. Ges., Vol. IX., p. 48, bars 22 and 23, probably contain Nachschläge, though the text as there given, and in the Edit. Peters, shows ordinary appoggiature. Execution thus :



Sonata for viola da gamba and cembalo, No. I., in G, close of *andante* :—

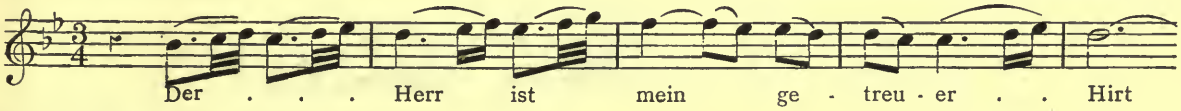


Also *allegro moderato*, bars 6 and 7—



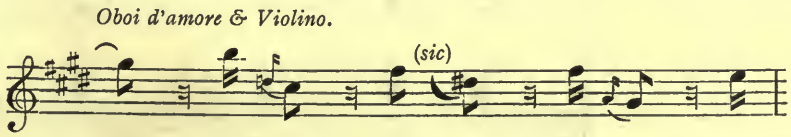
Combinations of Nachschlag and trillo, and mordent and Nachschlag are thus indicated in the Aria variata alla maniera Italiana, bars 1 and 3—

Nachschläge consisting of two notes written out by Bach : Cantata, No. 85, on the Choral "Allein Gott in der Höh' sei Ehr"—

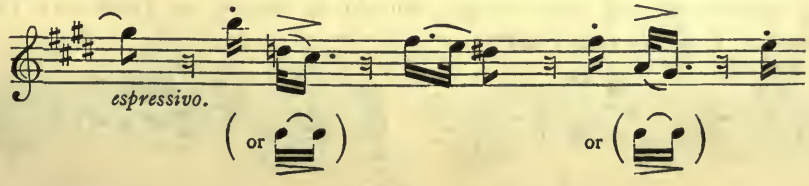


Prel. XVII., A flat, Prel. and Fugues, part ii.—

In the Cantata "Halt im Gedächtniss Jesu Christ," B. Ges., No. 67, *Aria* "mein Jesu ist erstanden," there is a passage, the notation of which seems to shadow forth some delicate distinction between appoggiature expressed by tiny notes and others expressed by the customary little curve (⌣)—

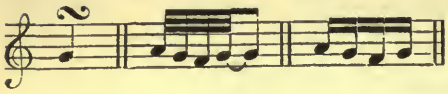


The writer surmises that the little curve is meant for a Nachschlag to the preceding note F♯; thus the effect would be :—

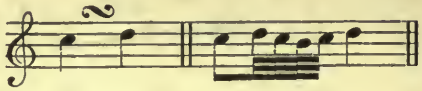


DOPPELSCHLAG—TURN: ∾ and §.

a. Indicated above a note—



b. Between two notes—



c. Over a dot—

This ornament in Bach begins with the upper accessory; it is always diatonic; exceptions, rare, are written out in full. 30 Var. ueber eine Arie. B. Ges., Vol. III., p. 269, Var. 5, bar 12—

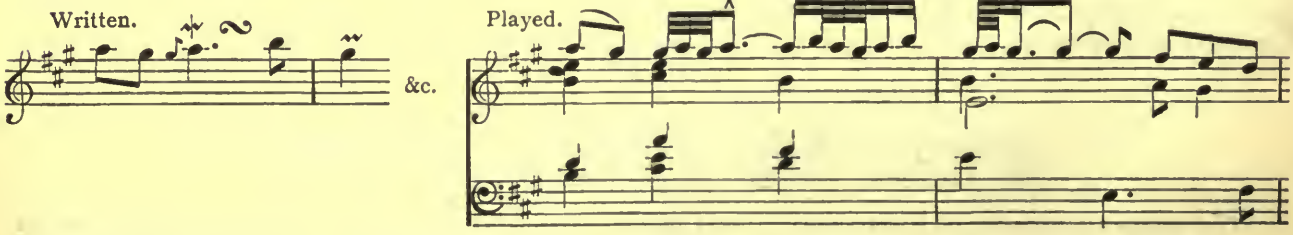
Ibid, bar 19, written out—

Duetto I.—

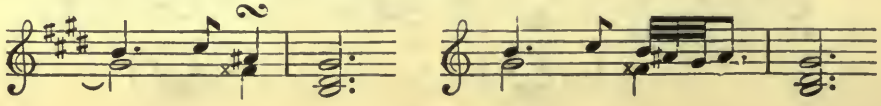
The Doppelschlag, like the shake, stops on the dot. Suite angl. in F, Prel.—

When some other rhythmical solution is intended Bach writes it out:— —as in the "Agrèmens de la Sarabande"—Suite ang. II., A min., bar 11—

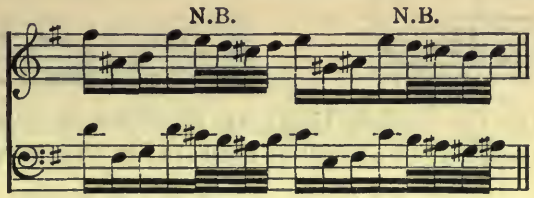
Compare also Suite ang. I., Sarabande, bar 3—



A Doppelschlag upon a note of some weight should be played as quick as a Pralltriller. Prel. and Fugues, Prel. IV., part i., C sharp min., bar 13—

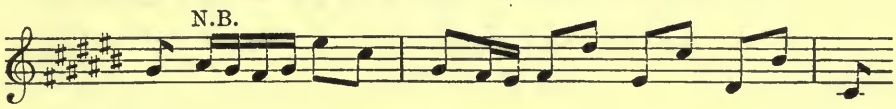


A Doppelschlag incorporated occurs in : Prl. and Fugues, part i., Fugue XV., G, bar 55—

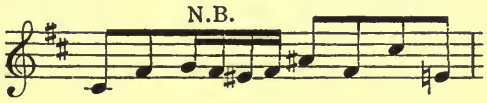


A Doppelschlag incorporated and rhythmically arranged occurs in Prel. VII., part i., E flat, bar 9—

A Diatonic Doppelschlag is contained in the subject of Fugue III., C sharp maj., part i.—



A Chromatic Doppelschlag occurs in Prel. XXIV., part ii., B min.—



A combination of Doppelschlag and Pralltriller preceded by an appoggiatura, the whole of rather doubtful authenticity, appears in 6 Kleine Praeludien, No. I., bar 4—

SCHLEIFER. THE SLIDE.

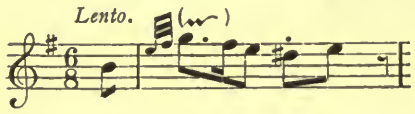
The Slide derives from the Lute. Observe the soft lute-like effect of the slides in the examples indicated by the sign ~. Gavotte II., Partita, B minor, Bach Ges., Vol. III., where the work is correctly named *Partita*, not Suite as in the edition Peters.

b. Slide written out in small notes: Matthäus Passion, Aria "Erbarme dich"—

Many examples are found in the Sonata II. in D, for viola da gamba and cembalo. Bach Ges., Vol. IX., pp. 194 and 195, fully written out as well as indicated by the usual sign ~.

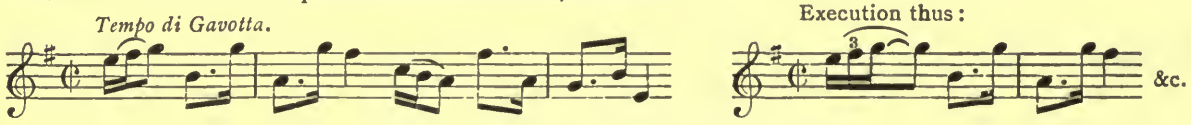
Organ sonata I., E flat—

Organ sonata VI.—

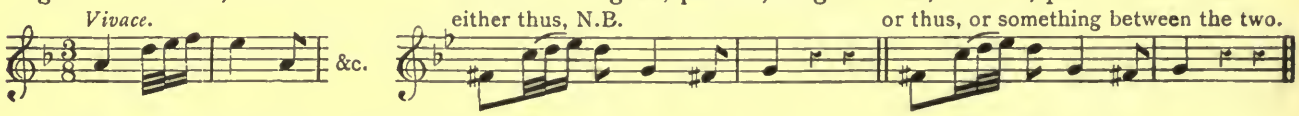


Cantata "Christ unser Herr zum Jordan kam." Bach Ges., Vol. I., p. 206. *Aria*—

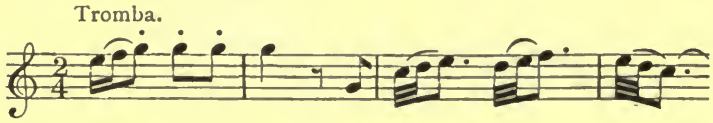
c. Written out and incorporated. Partita VI., E min.—



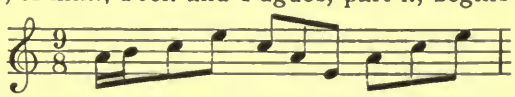
Organ sonata III., D min.— Prl. and Fugues, part ii., Fugue XVI., G min., penultimate bar—



Cantata "Lobet Gott." B. Ges., II., p. 1—



The theme of Prel. XXII., A min., Prel. and Fugues, part i., begins with a Schleifer—

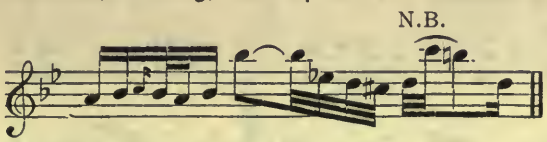


d. Augmented Schleifer are found written out in the Gigue of the B minor Partita, also in Cantata* 92, B Ges., Vol. XXII., pp. 50 and 51.

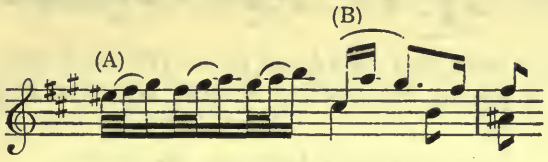
* This device has been extensively adopted in Wagner's "Götterdämmerung."

ANSCHLAG. No sign, rare.

Written out: Goldberg variations, Var. 25, bars 14 and 21—as at N.B.

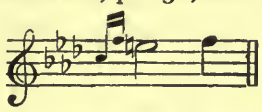


Toccata, F sharp min.: 4th bar before the end—



(A) Schleifer, (B) Anschlag.

Sarabande, F min. Bach Ges., Vol. XXXVI., p. 230, bar 6—



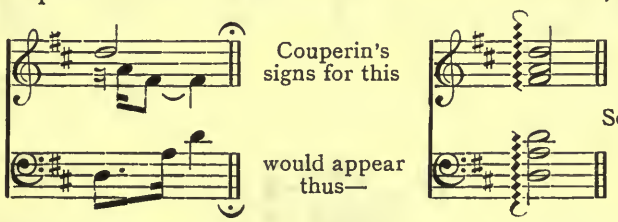
ARPEGGIO.

Chord to be broken upwards.

Chord to be broken downwards.

Edit. Peters (Fr. Kroll) shows the latter form at the close of Fugue III., C sharp major, transposed into D flat in that edition. Part I.—

Arpeggio downwards and upwards occurs written out in Kleine Präludien, No. 3—



See also under Rameau, *ante.* p. 107.

The pattern for an out of the way arpeggio for the violin is given in Cantata 86. B. Ges., Vol. XX., p. 124—

Such things have been correctly indicated by F. David in his edition of the violin and clavier sonatas (Edition Peters).

As to the proper way to treat chords which Bach directs to be broken up and down *arpeggio* (Fantasia Chromatica, and in the ten bars marked "Fantasia: *arpeggio*" before the Fugue in A minor, B. Ges., Vol. III., p. 334), consult C. Ph. E. Bach's directions, *post.* Also Mendelssohn's letters, Briefe II., p. 241· and Bülow's, Bischoff's, and Naumann's editions of the Chromatic Fantasia and Fugue.

When an appoggiatura is applied to an arpeggio chord, it takes its place as one of the notes of the arpeggio, and occasions a delay of the particular note to which it belongs equal to the time required for its performance, whether it be long or short—

It is, perhaps, worth while to note that chords on the harpsichord were, frequently, *slightly* broken to avoid the jerking effect which is apt to occur when several keys on a quilled instrument are struck simultaneously.

ACCIACCATURA—(German: *Quetschung*).

The sign (—) for this obsolete ornament has been suppressed in the Bach Gesellschaft's edition of the Partitas and Suites. It is given in Bischoff's edition and correctly explained there. Bach in several instances has written out both the arpeggio simple and the arpeggio with an acciaccatura:

a. Partita VI., Toccata, bars 2 and 90—

Here the first bar contains an arpeggio simple—the second contains an arpeggio with an acciaccatura—*e.g.*, the demisemiquaver G.

b. Scherzo, Partita III., A min., bar 5 before the end—

This, *e.g.*, the dissonant quaver G sharp against A, is the roughest form of acciaccatura. A veritable scrunch, such as Domenico Scarlatti affects. Execution, on the pianoforte, thus:—

c. Arpeggio and acciaccatura indicated by signs. Sarabande, Suite ang., No. 1, A maj., bars 1 and 6, — and

* Franklin Taylor under Arpeggio, in Grove's Dict., I., 88.

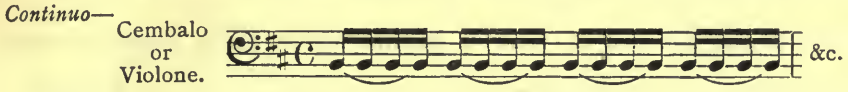
Sarabande, Partita VI., E min.—

Similarly at bars 4 and 12.

Compare also the little Prelude in A min., from Friedemann Bach's "little Clavier-book"—Bach Ges., Vol. XXXVI., p. 237, where the sign ▬ has been reproduced without comment.

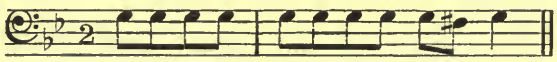
Bebung.

Recit., "Am Abend aber"—Cantata, No. 42, B. Ges., Vol. X., p. 72—



Bebung written out for the clavier. Suite angl. I., A maj., Bourée, bar 30, to be played with a single finger—

Suite angl., III., G min., Gavotte I., bar 22, &c., to be played with a change of fingers—



On a keyed instrument, whenever the bass has a long sustained note, the key may be struck again as soon as the sound begins to flag, care being taken that the repercussions do not contradict the beat. In square time repercussion may thus take place in the beginning or the middle of a bar, according to the speed of the movement. This applies to long drone on G in the popular Gavotte (Musette), Suite angl. III., G minor, and the like.

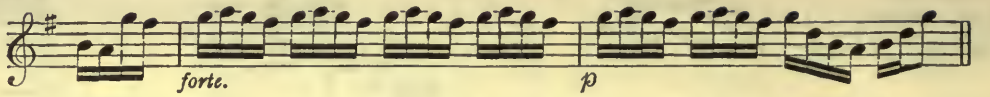
Groppo.

A synonym current in Bach's time was "circulo-mezzo." The Groppo is indicated in Cantata 99, "Was Gott thut das ist wohlgethan," B. Ges., Vol. XXII., p. 257, thus:—

The explanation is probably as follows:—Bach's friend Walther in his Lexicon, 1732, describes a "Groppo ascendente" and a "Groppo descendente" (compare Diruta's Groppi, *ante*, p. 5).

Walther adds: "This diminution (division) is often employed on the *penultimate* of a cadence so as to form a close to the *trillo*." The Groppo intended by Bach may therefore consist of closing notes to the shake, and the effect of the example may thus be:

Or, if the Groppo is to do all the work of the tr; it may be thus—



The gradation from *forte* to *piano* in the autograph score can also be taken to mean a shake beginning quick and gradually slackening, which would thus require a regulated closing Groppo to lead into the sequence. Gruppetto is a modern Italian term for the turn—a survival probably of the old "Groppo descendente."

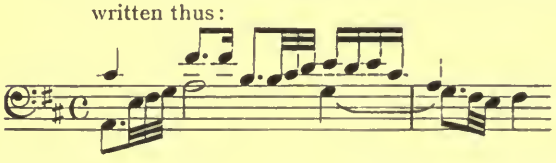
BACH'S USE OF THE DOT.

In Bach's time double dots were not in common use, and the single dot was employed to express prolongation in a somewhat less strict way than we are now accustomed to. Bach, Handel, and all their contemporaries often take the dot to mean a prolongation *either more or less than one half.* Many an absurdity will be avoided if this fact is borne in mind.

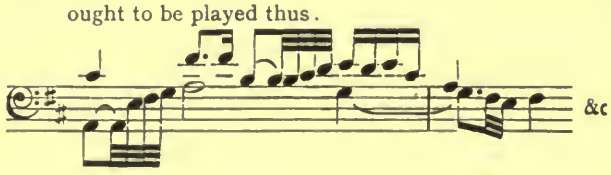
In the autograph of "Die Kunst der Fuge," now at Berlin, which Bach himself prepared for the engraver, he has taken the trouble to insert for the customary but inexact . Compare the Contrapunctus 6, *in stile francese.* Similar changes were made for the engraved edition of the Ouverture and Partita in B minor (Clavier-uebung II.).

Accordingly, Fugue in D major, Prel. and Fugues, Part I., bar 3—

written thus:

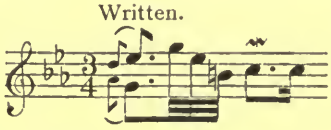


ought to be played thus.



Sinfonia V., bar 9—

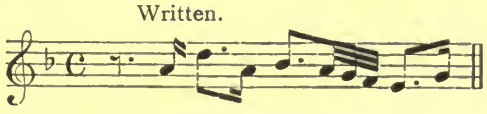
Written.



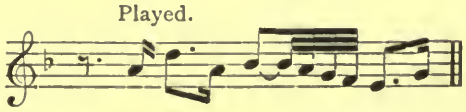
Played.

Suite franc I., D minor, Gigue—

Written.



Played.

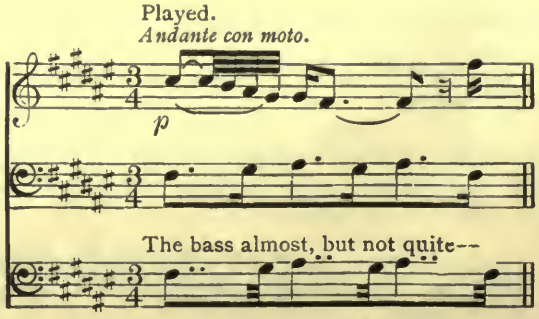


In all such cases triplets would be wrong.

Prel., F sharp maj., Prel. and Fugues, Part II.

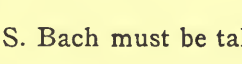
Written.

Played.
Andante con moto.



Leopold Mozart's rule, "The dot ought always to be held a little longer," represents the common practice at and before his own time. Therefore the short note following a dot should in most cases be taken at a little less than its true value.*

Very often the prevailing rhythm determines the value of the dot. Compare C. Ph. E. Bach, *post*, Part II., Sect. I.

Similar passages in J. S. Bach must be taken *cum grano*,  and *vice versâ*, especially when a compromise is desirable to enable one hand to play two parts. Thus in the Partita III., Allemande, bars 2 and 6—

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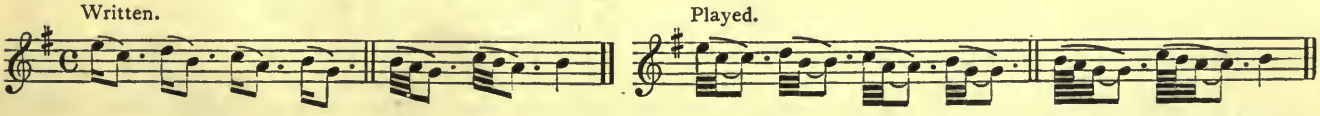
* Agricola, one of Bach's pupils, in his translation of Tosi, "Anleitung zur Singkunst," p. 133, states this as follows:— Short notes which follow dots, especially semiquavers and demisemiquavers, and in alla breve time, 𝔠, ♩, even quavers, are *invariably taken very short*—the notes preceding the dots being held so much the longer"; thus—

"If the short note begins, and the dot occurs after the second note, *the first note is to be taken as short as possible*, and the note with the dot prolonged—



"Here the first note has the stress, and the note with the dot is taken more delicately—the two notes are invariably connected (legato). The note with the dot is to be properly sustained, and, if there is sufficient time, its tone again increased, thus—

Prel. XVI., G min., Part II. of Prl. and Fugues, must be taken to mean

The reverse case is found in the Fugue in G minor, B. Ges., Vol. XXXVI., pp. 57-62—

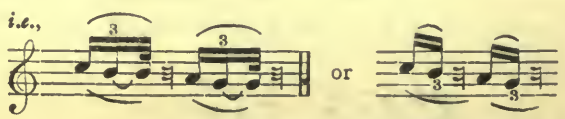
Here, and throughout the Fugue, the semiquavers following dots can hardly be taken so short as they are written. In the left hand part of the above quotation, and in other similar cases by no means rare in Bach, they must be made to chime with the quaver triplets.

Square time, C, may thus on occasion be read as compound triple time, $\frac{12}{8}$—but it is incumbent on the player to render such passages without loss of rhythmical definiteness and consistency. Whether the preponderance lies in the direction of triplets or of dotted crotchets, quavers, or semiquavers, it is always a matter of give and take, of balance and delicate adjustment between the parts, rather than of strict mechanical accuracy. As C. Ph. E. Bach has it, "This sort of thing requires a degree of freedom which excludes all that is slavish and mechanical." Take, for instance, the Gigue in D min., Suite franc. I., quoted above—it stands in square time, but there is rather a leaning towards $\frac{12}{8}$; or the Gigue in E min., Partita VI., with its curious time signature $\Phi = \frac{4}{2}$;* where there is square time, but with a slight leaning towards triple time. Such subtleties can hardly be indicated on paper, and rough and ready attempts to express them, like Czerny's caricature of the Prelude in D maj., 48 Prl. and Fugues, Part II., in consistent $\frac{12}{8}$ time, tend to do more harm than good.†

The occasionally variable and inconstant value of the dot once understood, many an apparent difficulty as to the rhythmical arrangement of ornaments will disappear. For example: in the Organ chorale, "An Wasserflüssen Babylons," bar 3, and so forth, let the dot after the shaked note be read as a long dot, or double dot, and the closing notes shortened to demisemiquavers, thus:

The dot is also sometimes made to do duty for a short rest. Aria, "Rühmet Gottes Güt' und Treu," Trauung's Cantata, Bach Ges., Vol. XIII., p. 34—

Here, to avoid stiffness and angularity in the Vorschläge, the dot should be taken at rather less than its true value—



* *i.e.*, four minims rather quick. † Compare Couperin's directions to "La Laborieuse," *ante*, p. 50.

TIME SIGNATURES AND TEMPO.

To the rather lax use of the dot as a sign of prolongation must be added Bach's ambiguous use of the signature for common time, C, and for *a la breve* time, ¢. In Bach's autographs and the MS. copies of his disciples C and ¢ alternate without rhyme or reason. An autograph score may show C when the autograph parts, or MS. parts with autograph corrections written out at the same period and for the same performance, show ¢, or C and ¢ and *vice versâ*. The same anomaly exists in the few works printed during Bach's lifetime, all of which were revised by him and some actually engraved under his supervision.*

The late Dr. Rust, in his interesting prefaces to Vols. XXII. and XXIII. Bach Ges., arrived at the conclusion that Bach regarded the perpendicular stroke through the semi-circle ¢, which, long before Bach, was the distinctive character of the sign for square time halved, as a mere calligraphic flourish to be adopted or dispensed with at pleasure. Thus the difference between C and ¢, which Bach's notation seems to imply, proves illusory in the majority of cases, and the two signatures cannot safely be taken to represent a lesser or a greater degree of speed as though it were C = moderato and ¢ = allegro, or a greater or lesser number of accents in a bar as though it were C, $\frac{4}{4}$ — ⏑ — ⏑; ¢, $\frac{2}{2}$, — ⏑. We are, therefore, deprived of an important distinction marking various degrees of speed and stress. And as Bach is so very sparing in his directions concerning pace, phrasing, expression, and everything that comes under the head of style, there is some likelihood that certain movements of his may be misinterpreted.

Yet the question of speed is far from being in so bad a plight as it would seem. We may regret that Bach in so many cases has left mere notes—but are not the true determinants of style in a piece of music intrinsic rather than external? Are they not, as he himself would have said, mainly contained in the music itself rather than in any words or signs accompanying the record of the music on paper? Moreover, are we not in possession of many facts more or less worth notice as bearing on the question, and in their cumulative effect sufficient to determine it? Apart from Bach's own occasional indications—Largo, Grave, Adagio, Andante, Allegro, Presto—which we can easily apply by analogy, some such facts are: (*a*) The pace of popular old French and German tunes, the rhythms of which constitute the framework of so many of his subjects, is still well known; (*b*) Chorales are still sung in the old Protestant way, and the tradition among German organists as to the style and average speed of the figurated Chorale persists; (*c*) we know the nature and construction of the instruments, the compass and capabilities of the executants and voices Bach had at his disposal, even the capabilities for conveying sound of the very places in which he played or conducted; (*d*) for us, quite as much as for Bach's contemporaries, the words of an air or a chorus, considered in relation to the notes or groups of notes to which they are to be sung, the limits of a singer's breath, and the like, are signs and guides not easily mistaken; (*e*) last, and not least, the suggestion as to speed to be derived from the presence or absence of ornaments, the position in which they occur, their nature and number, are often significant and well worth consideration.

If the ornaments throughout can be rendered truly and without curtailment, so as to chime with the text without any wrench or sense of effort, it is more than probable that the pace adopted for a movement will prove the right one in the end. In the writer's opinion a temptation to go wrong may lie in our taking too literally the words contained in the obituary notice which appeared in 1754: "Bach took the Tempi of his compositions 'sehr lebhaft,' in a very lively manner"; "which," adds Professor Spitta, the biographer *par excellence*, "must have been particularly the case with regard to the clavier pieces in accordance with

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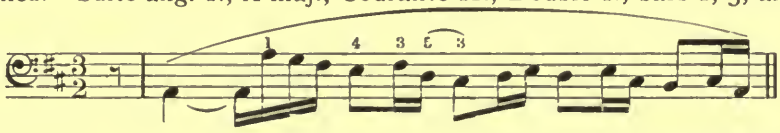
* Compare the Ouvertures to the Partitas in B minor and D maj., IV.—the Allemande, Partita II., C min., Bach Ges., Vol. III.; Musicalisches Opfer, canon 4, *Per augmentationem, contrario motu*, B. Ges., Vol. XXXI. In one case only Bach expressly writes "alla breve" in connection with ¢. "Goldberg Variations," XXII., B. Ges., Vol. III., p. 293.

the nature of the harpsichord and the clavichord."* It may have been so, especially with regard to some of the dance measures in Bach's Suites and Partitas, where he uses fewer ornaments than some of his models, Couperin, Dieupart, &c., and where accordingly he may have increased the pace. Yet anyone who has handled a harpsichord cannot but be convinced that the extremely rapid pace at which nowadays pianists of repute, and even some organists, choose to play certain quick movements of Bach would have been intolerable if not impossible on instruments worked by a mechanism such as that of Bach's harpsichords, or of the contemporary organs. The capabilities of the modern pianoforte are but a poor excuse for such anomalous proceedings. Similarly, though not to so great an extent, violinists are tempted by the perfect elasticity of Tourte's bow to play the movements marked Presto in Bach's works for violin solo at a racing speed such as with the old bow would have resulted in a woeful scratch and scramble.

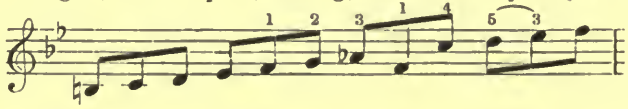
It may be said, justly perhaps, that the tendency towards increased speed in the performance of music, even of very complex music, is instinctive; that in music, as in other matters, the average educated mind now moves faster than it did some few generations ago; that the constant hearing and practice of elaborate musical works has had an effect on the intellectual faculties of man; that we realise complicated successions of sound at a swifter rate than our great grandfathers, and so forth. To test an average musician's instinct in favour of increased speed, let any one who can read and play instrumental music fluently at sight take up some early piece, say one of Sweelinck's Fantasias or Toccatas for the organ, or a harpsichord piece of Byrd's, Bull's, or Gibbons', from the "Parthenia," or some of the tunes and divisions for the Lute in the very interesting transcriptions of cinquecento Lute music by Chilesotti, and, disregarding any editorial hints as to tempo, play it straight off. It is more than probable, that before he has got to the middle, he will discover that he has started it too fast—and he will be all the more surprised to find that a slower pace, perhaps the right one, will at first feel strange and that he will have to try again and again ere he can strike the mean and satisfy his instinct for true time.

FINGERING.

Players of Bach's clavier and organ works may find it worth while, in one particular, to return to his method—*i.e.*, the occasional *crossing of a long finger over a short one* when a step between a white and a black key is concerned. Suite ang. I., A maj., Courante II., Double I., bars 1, 3, and 19—



Suite ang. III., G min., Gigue, second part, bar 13, and similarly in the third bar before the end.



Inventio X., G maj., bars 27 and 28—

and the occasional passing of *a short finger under a long one.* Suite angl. I., Double I. to Courante II., bar 10—

* The learned Biographer forgets that the unresponsive touch of the harpsichord could not be so easily manipulated as the simple and sensitive touch of the clavichord. C. Ph. E. Bach had good reasons for preferring the latter, even in the matter of speed and apart from expression. With regard to speed the harpsichord must be taken as akin to the organ, whereas the clavichord, in a faint way, foreshadows the pianoforte. See, however, the remarks on the capabilities of a good harpsichord in perfect condition, *post*, Part II.

SHARPS USED IN PREFERENCE TO FLATS.

Bach writes seven sharps for C sharp major, where D flat major with its five flats would be much easier to read; six sharps for D sharp minor, where the modulation to the dominant A sharp major brings about ten or more sharps—whereas, if written with flats, the dominant would appear as B flat major. Mizler, Bach's friend, in his translation out of Latin into German of Fux' "Gradus ad Parnassum," calls the degrees of the A flat scale: "Gis, B, C, Cis, Dis, F, G, Gis"; those of the B flat scale: "B, C, D, *Dis*, F, G, A, B," &c. How did they come by this curious practice and inconsistent nomenclature? A clue to a true answer appears to lie in the fact that, as late as the seventeenth century, German lutenists, organists, and cembalists used the so-called *German Tablature*.* A hook attached to a letter indicated a ♯; thus, F(= F sharp; G(= G sharp; C(= C sharp, and this was a *direct* way of indicating the particular (black) key to be touched upon the organ or cembalo. In an analogous way notes with flats were expressed in syllables—again with a view to a direct indication of the (black) key to be touched—thus, E♭ was called *Dis;* A♭, *Gis;* D♭, *Cis;* G♭, *Fis.* And it was therefore a matter of tradition rather than an anomaly when Bach and his sons spoke of a Prelude and Fugue "Aus dem *Dis*"—meaning E flat.

FURTHER EXAMPLES OF J. S. BACH'S ORNAMENTS COMPLETELY WRITTEN OUT.

Organ Choral, "Allein Gott in der Höh' sei Ehr." B. Ges., Vol. XXV.², p. 122—

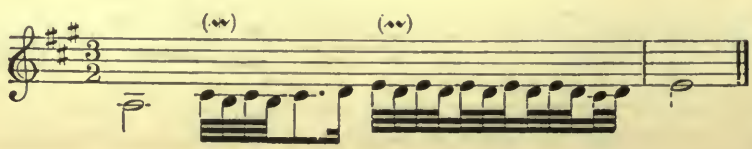
* Compare the fac-simile of "Fantasia" in C, by J. P. Sweelinck, in the Appendix to Bellerman's "Der Contrapunt."

Ibid : bar 12 before the end : a capital proof, if proof were required, that the above interpretation of the "accents" in bar 1, &c., as Nachschläge is correct ; if treated in the usual way as appoggiature, the following cacophany would result—

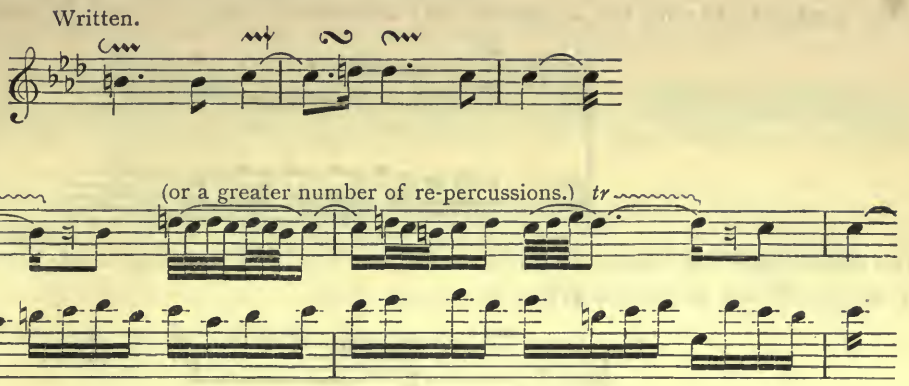
Ibid : Last two bars—

Organ Choral, "Das alte Jahr vergangen ist." B. Ges., Vol. XXV², p. 19. The melody of this touching piece may be played as follows (original signs in brackets) :—

Organ Choral, "O Lamm Gottes unschuldig"—



Inventio IX., F min., bars 15 and 16. Bach Ges., Vol. III.--



Concerto, D min., No. I., for cembalo and strings. B. Ges., Vol. XVII., pp. 3-42. Adagio, bar 13 *et segue*—

A glance at the variantes, pp. 291-297 (*ibid*), proves this interpretation of the ornaments to be correct—bars 1 and 3, however, seem to contain Nachschläge.

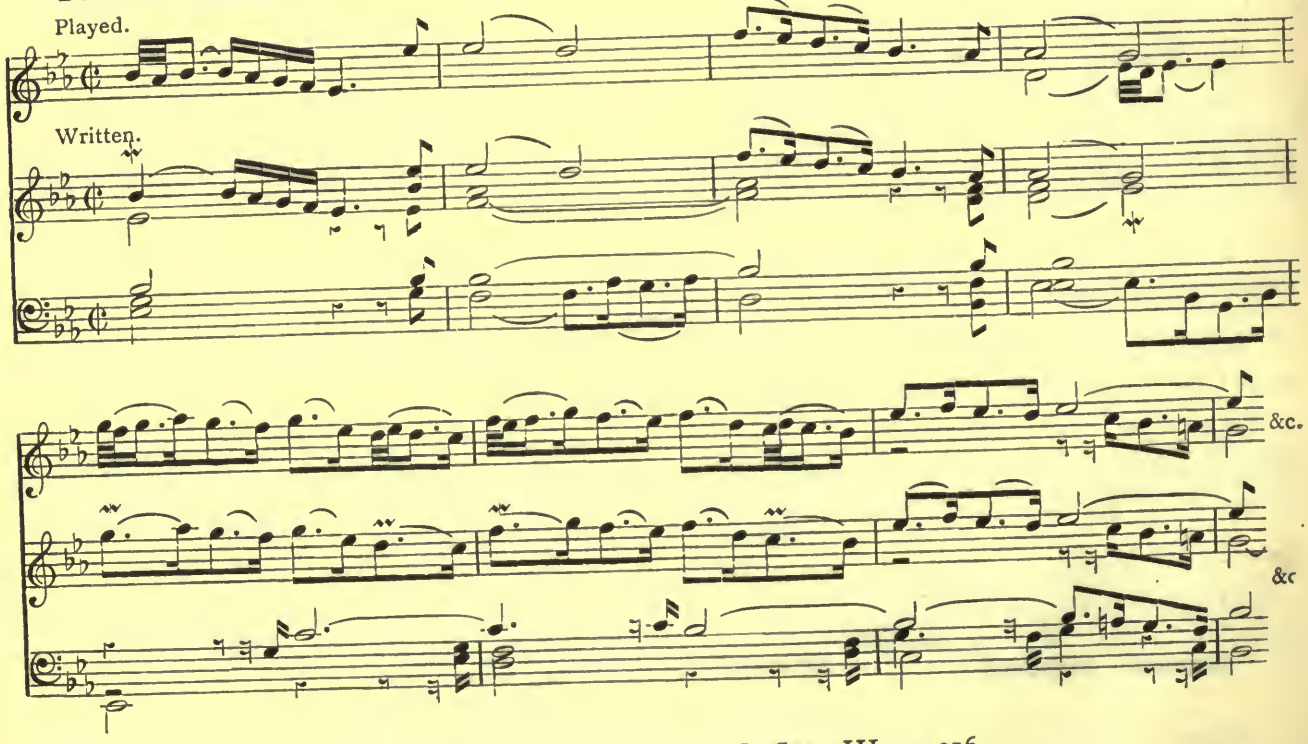
From the Cantata 109. B. Ges., Vol. XXIII., p. 244, illustrating the appoggiatura from below and above; the use of the dot; and shakes stopping on the dot.

Inventio III., C min., bar 12.

If the shake starts with the accessory note *anticipated*, ugly fifths will be avoided—

else, the shake might be begun with the main note; or, if the notation of the Bach Ges., Vol., III., p. 2 (~~), is accepted, the solution will be—

Diatonic mordents and Schneller. (Praeludium pro organo pleno)—



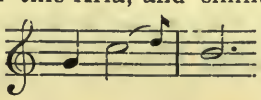
Fughetta super: "Wir glauben all' an einen Gott." B. Ges., III., p. 216—

In the Edit. Peters the notation looks simpler with its tied demisemiquavers instead of dots; the sign ∿ there stands før a shake with the prefix from below and the closing notes.

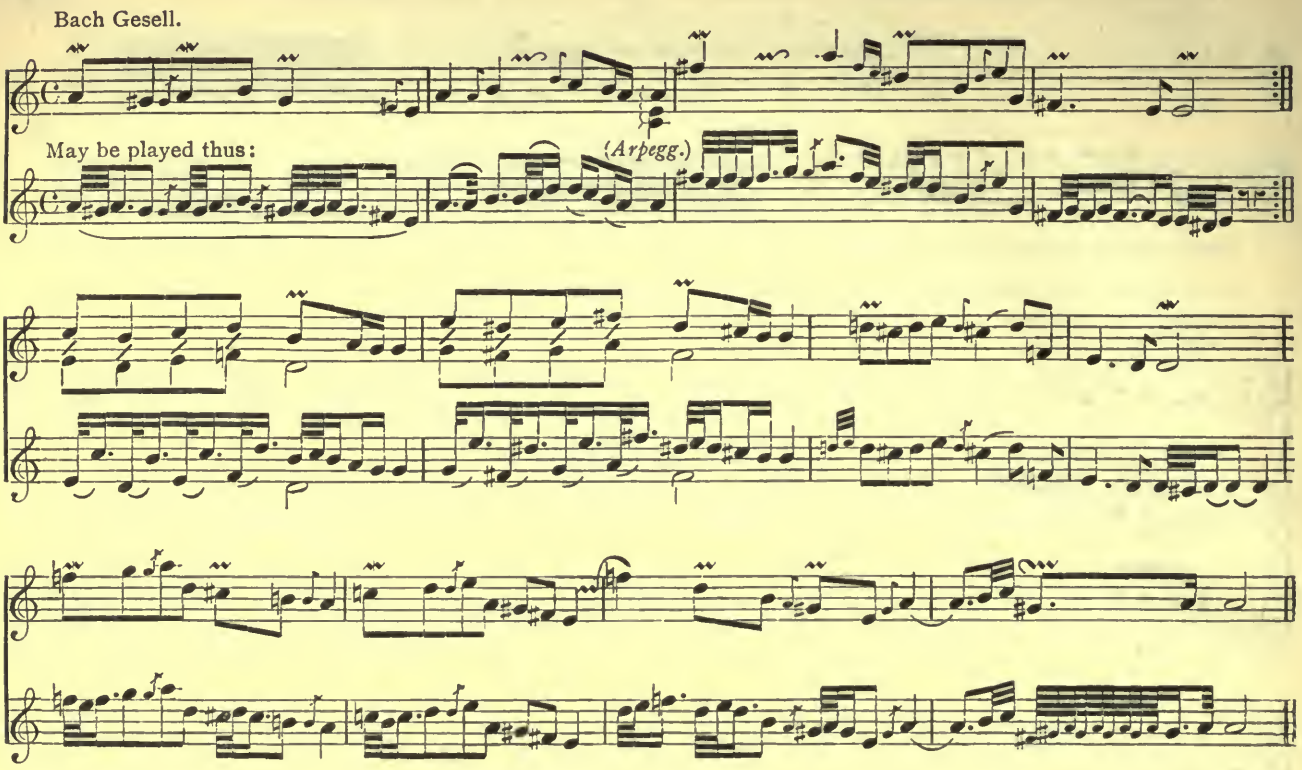
The diatonic mordents and turned shake can be approximately expressed thus—

Fewer repercussions in the shakes will serve equally well—perhaps better.

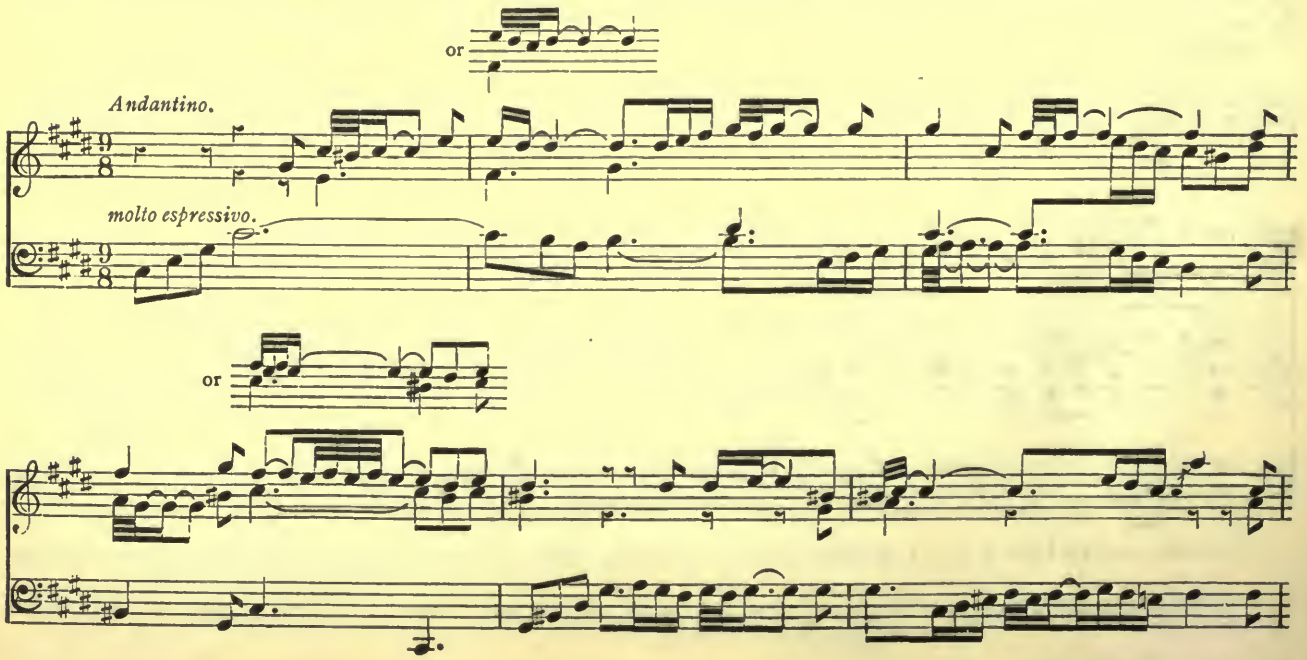
Aria variata alla maniera Italiana, for cembalo with pedals—

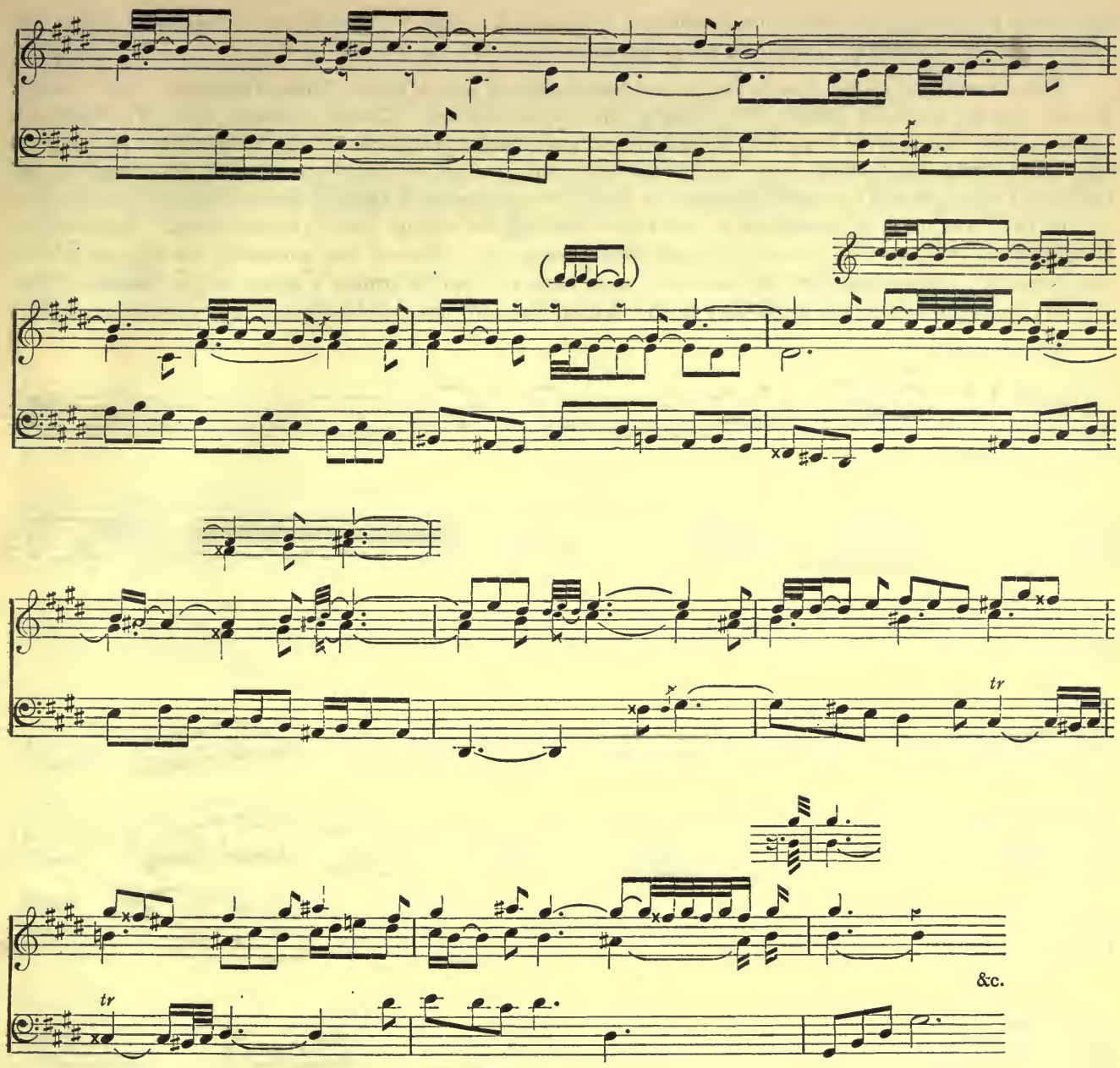
For the slur in bars 1 and 3 of this Aria, and similar slurs in the Aria in G, Goldberg variations, bars 1, 5, 9, see Couperin's "Accent"  p. 100, *ante*, where Couperin shows that it is tc be taken as a Nachschlag

Ernst Naumann's edition (Bach Ges., Vol. XXXVI., p. 203) (1890) shows a number of other ornaments, for the most part of doubtful authenticity, yet characteristic of "les Airs galants"—*circa* 1700—1750 . . . viz.—



Prelude, C sharp min., Prl. and Fugues, Part II. The writer adopts Bischoff's text as the result of careful comparison of the MS. and other sources, and plays the first 16 bars thus—





Compare also Kroll's text as given in the edition of the B. Ges., Vol. XIV., and in the edition Peters.

Here and there *some* of the ornaments may perhaps be dispensed with, but omission, if any, must be made to correspond in the different sections.

ARIA MIT 30 VERAENDERUNGEN, the "Goldberg Variations," for cembalo with two manuals: B. Ges. III., p. 263, et seq.

This great piece, a summary of J. S. Bach's achievements as a clavier-player and composer for the clavier, has been rather neglected by students, probably because some of the variations appear to be impossible on the pianoforte. The mechanical difficulties are, however, not insuperable, and the piece should take its place as one of the principal landmarks in the literature of clavier music. By the aid, now and then, of special fingering and the occasional substitution of one hand for the other, the writer has

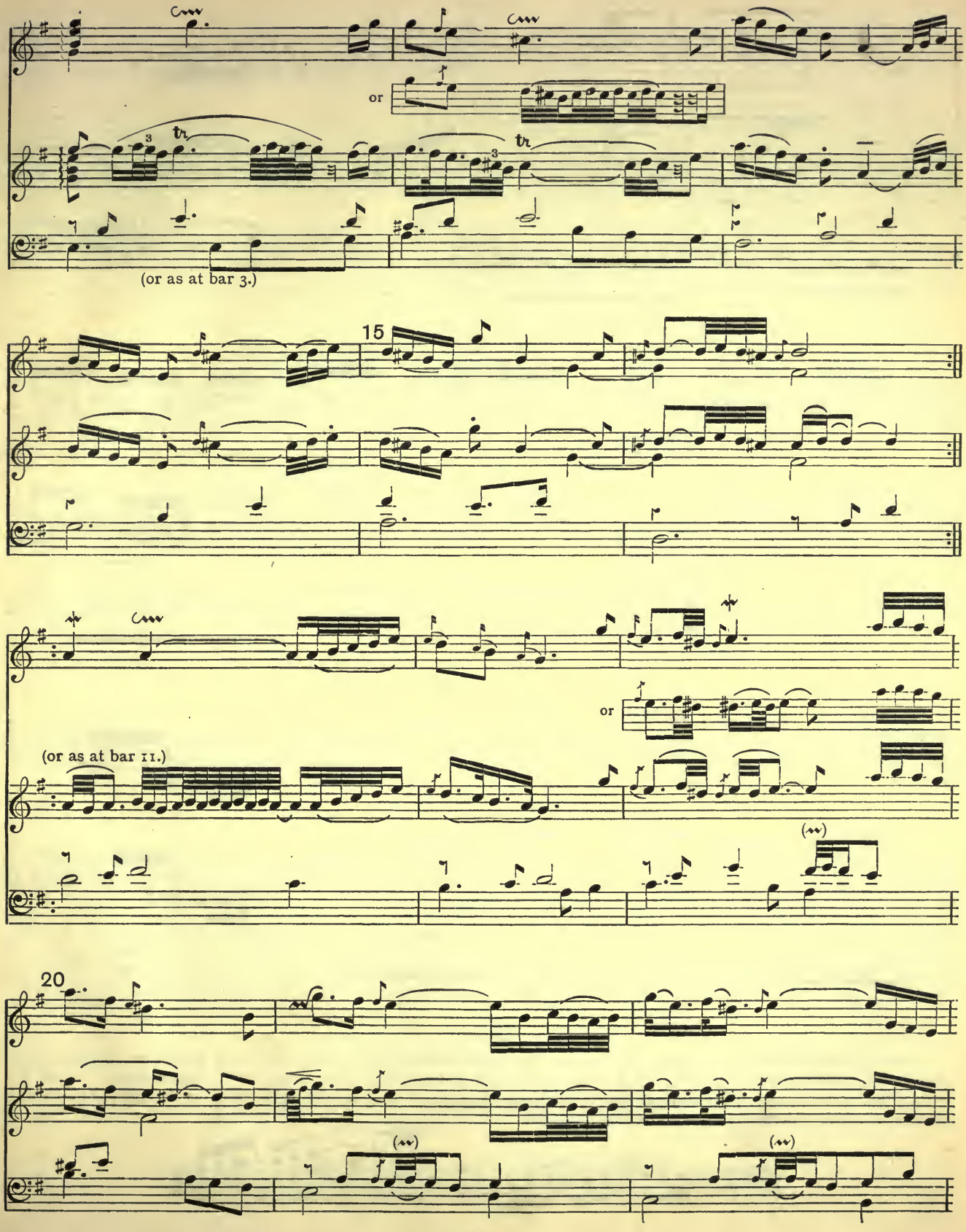
succeeded in playing the entire piece without the loss of a note.* The correct ornaments and a few suggestions to facilitate the execution are given below.

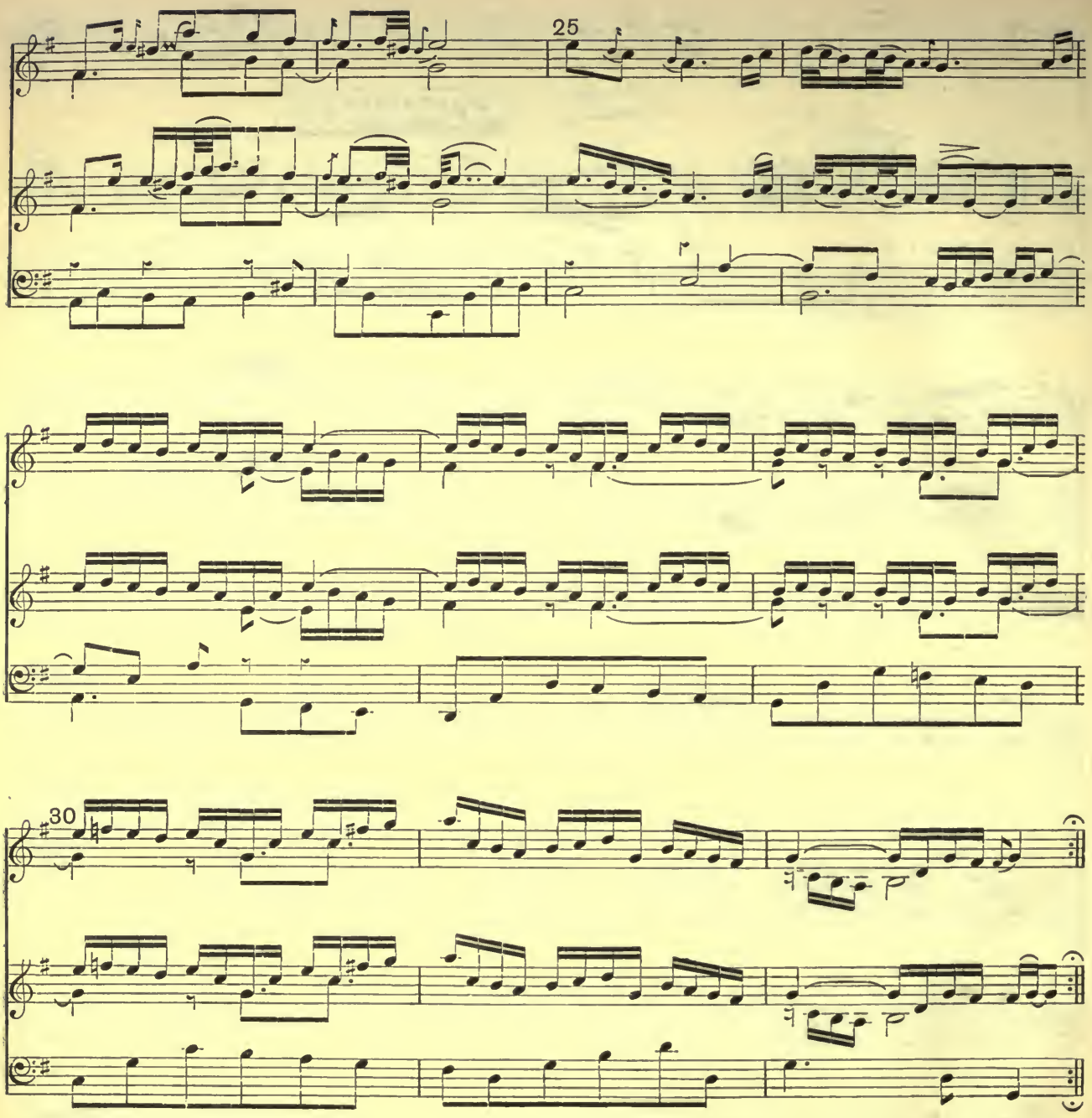
The present text of the *Aria* is that of the Sarabande, or Air, in one of Anna Magdalena Bach's clavier books, 1725, fac-simile in Bitter, Vol. I., and of the original edition, "Clavier-uebung," Part IV. (Nürnberg, 1742).† The Aria is written in a style exceptional with Bach—that of an air *à la mode*, with a profusion of "galant" ornaments, which must be treated after the manner of contemporary French chansons and German Lieder, or like the embellishments in the slow movements of Quantz, quoted *ante*. The reproduction of the signs, both in the edition of the Bach Ges. and the edition Peters, is inaccurate. Rheinberger, in his transcription for two pianofortes, omits them nearly all. Bischoff has consulted the original edition and compared manuscripts, but he seems to have been puzzled by printer's errors—*e.g.*, confusion of ~~ and ~~, &c., upon which the proof copy in the British Museum has enabled the writer to throw some light.

Aria written thus:

* An exhaustive analysis will be found in the article "Variations," by Sir C. Hubert H. Parry, in Grove's Dictionary, and good hints for fingering in Bischoff's edition.

† A proof copy with Bach's autograph corrections and a copy as printed are in the Brit. Mus.


or
tr
tr
(or as at bar 3.)
15
or
(or as at bar 11.)
20



VAR. II.

The long mordents of the original edition (𝆖) are misrepresented in B. Ges., Vol. III., p. 265, as 𝆖 (perpendicular stroke to the right), which is the sign for J. S. Bach's "trillo und mordent"—*i.e.*, shake with closing notes . . . but the original fails to distinguish consistently between long mordents 𝆖, and short 𝆖. Short mordents as the editions Peters and Bischoff have them are probably intended, thus—

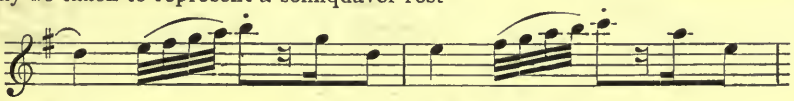
VAR. V.

Bars 11, 17, 21, 22. The signs ∿ and ∿ are blurred in the original and are again misrepresented as mordents in the editions Peters, Bischoff, and B. Ges. Bischoff rectifies the matter in a note. Bar 11 contains a shake with closing notes (∿), J. S. Bach's "trillo und mordant"—

VAR. VII.

The long mordents (∿) in the edition of the B. Ges. are in conformity with the original—in moderate time, there is nothing to prevent their being played—bars 1 and 2, and treble, bars 9 and 10—

Ed. Peters, and Bischoff, indicate *Vivace* and *short mordents;* better, perhaps, than the long, on a pianoforte. Bars 5 and 7, &c.; the dot may be taken to represent a semiquaver rest—



VAR. VIII.

The last two bars can be rendered on one keyboard, thus—

VAR. X.

Bar 9, treble—short mordent on the first minim G. Faulty in B. Ges. owing to an engraver's mistake in the original The corresponding bar of the second part correctly has—

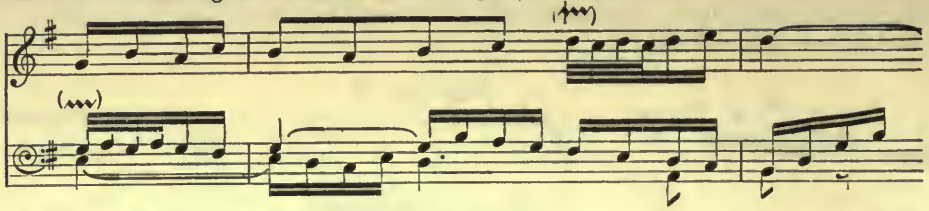
VAR. XI.

Bars 4, 5, 6 facilitated—

Bars 13 and 14, the shake stops on the sixth semiquaver—bar 15, it stops on the fourth semiquaver. Last two bars facilitated—

VAR. XII.

Bars 4 and 3 before the end ∿ signifies a shake, and the sign ⌇ a mordent—



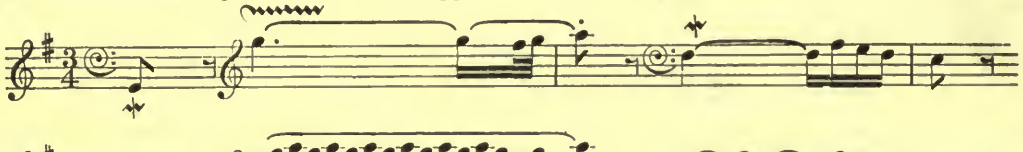
VAR. XIII.

All vorschläge short—also short mordents and pralltriller throughout. The signs for mordents and pralltriller in the Bach Ges. edition are doubtful.

Bar 8, second part, Bach Ges. is correct, ∿⌇—*i.e.*, "trillo und mordant"—

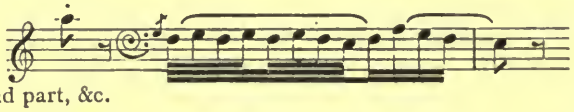
VAR. XIV.

Signs rather doubtful in the original. Edit. Peters appears to be in the right—



i.e.

or it might be, bar 2—



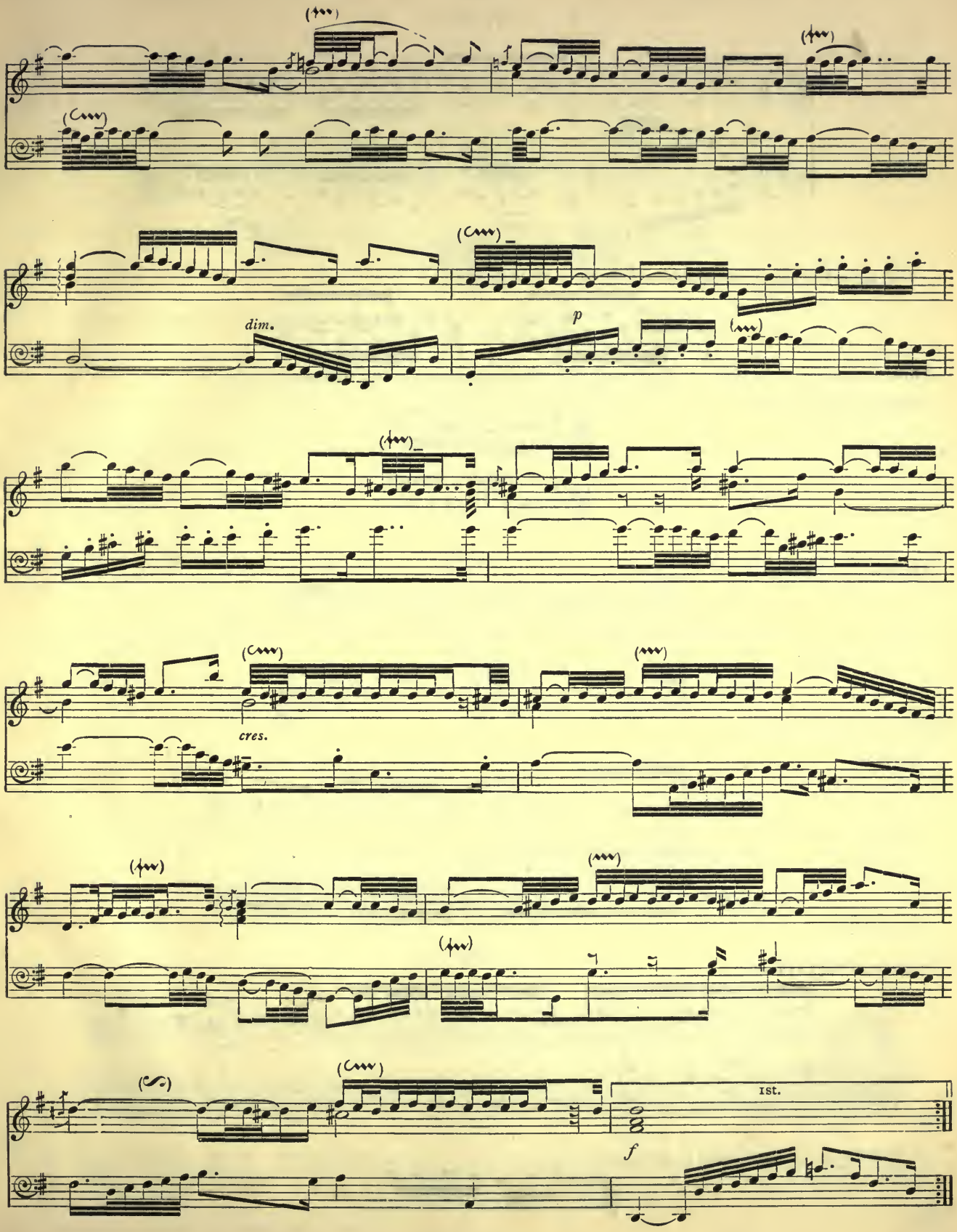
and the same in bar 2 of the second part, &c.

VAR XVI*a*.

"Ouverture": this is a specimen of the French ouverture as Lully has it, and of which J. S. Bach has composed several—Ouverture and Partita, in B minor, Clavier-uebung, II.; Suite (Partita) for flute and strings also in B minor; four "Ouvertures" for orchestra, B. Ges., Vol. XXXI. The French Ouverture generally opens with a stately movement in square time built upon simple progressions in the bass. Divisions were written out in plain notes, but the players were considered at liberty to introduce further ornaments, *and they did so*. A piece, therefore, will appear plain in outline, yet curiously complex in detail if anything like a complete version on paper is attempted. Compare D'Anglebert's transcriptions of Lully's ouvertures in "Pièces de Clavecin," 1689—which transcriptions, by the way, are the first true *clavierauszüge*.

Bach's Ouverture may be played as follows (original signs in brackets, the repercussions of shakes at the player's discretion):

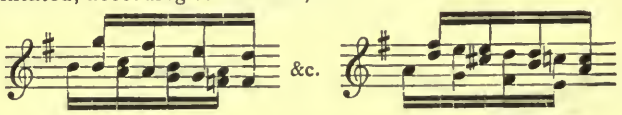
* This sign ought to be ⌇ —the perpendicular stroke seems to have been misplaced.


dim.
p
cres.
1st.
f

VAR. XVI*b*

VAR. XVII.

Bars 4, 12, &c., may be facilitated, according to Bischoff, thus—



But these passages can be played without much difficulty as they stand in the original.

Sixth bar before end—

VAR. XX.

Bars 9, 10, mordents—

Bars 11, 12, transient shakes.

VAR. XXI.

Bar 6—

VAR. XXII.

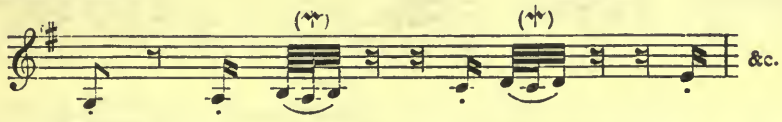
Alla breve, bars 11 and 12—

* Or if the B. Ges. sign (𝆐) be accepted—

VAR. XXIII.

Edit. Peters has short mordents. Bischoff reproduces the original ♪, but recommends short mordents (♪). At a moderate pace there is no reason why the original signs as given in the Bach Ges. should be ignored—*i.e.*, ♪—(not) ♪ Bar 9, *et seq.*—

At a quick pace, however, short mordents are best—



In the second part, bars 1, 2, 3, 4, when the passage descends the ornament must be reversed—*i.e.*, Schneller in place of mordents.

VAR. XXIV.

Appoggiature rather short. Shakes in bars 17 and 19 to stop on the 9th quaver (♪) Mordents in bar 24—

VAR. XXV.

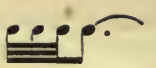
VAR. XXVI.

Bar 3. Schneller (♪), not (♪). Bar 16. Mordents (♪), not (♪).

12/16 Time=9/8—the dots after quavers in the 3/4 time to be taken almost as double dots, thus—

2039

VAR. XXVII.

The turns in bars 7, 8, 14, 15, 20, 21, as in Var. 16 ; those in bars 23 and 24 

Bars 9 and 10: the sign (not) stands for J. S. Bach's "trillo und mordant" (triller with the closing notes)—

Bars 22, 23, 24—

END OF PART I.

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